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# DARDANUS

## TRAGEDIE LYRIQUE

En quatre Actes

*Représentée pour la première fois devant leurs Majestés  
à Triannon le 18 Septembre 1784. et par l'Académie  
Royale de Musique le 30 novembre suivant.*

*MISE EN MUSIQUE*

PAR

M<sup>R</sup>.

SACCHINI.

Prix <sup>th</sup>

A PARIS

*Chez LE DUC successeur et Propriétaire du Fond de M<sup>r</sup>. De la Chevardière, Rue  
du Roule à la Croix d'or N<sup>o</sup> 6. au Magasin de Musique et d'Instruments*

A. P. D. R.

*Gravée par G. Magnian rue S<sup>t</sup> Honoré vis-à-vis la Barrière des Sergents*



\$ m. 274. 10

Allen A. Brown

Aug 14, 1894



# OUVERTURE

I

Corn in  
C. Ut

*Sotto voce*

Oboe

*Sotto voce*

Violini

*Sotto voce*

Viola

*Sotto voce*

Fagotti

*col b.*

Largo

*Sotto voce*

The musical score continues with two systems of staves. The first system includes staves for strings (Violini, Viola, Fagotti) and woodwinds (Oboe, Fagotti). The second system includes staves for strings (Violini, Viola, Fagotti) and woodwinds (Oboe, Fagotti). The score features various dynamic markings such as *pp*, *f*, *p*, *fp*, and *f p*. The tempo is marked *Largo*. The key signature is one flat (B-flat). The time signature is common time (C). The score is written for a full orchestra.



*Allegro Spiritoso*

Corne

*Trombe*

*f*

f

*f*

*f*

*f*

*Timbale*

*ff Allegro Spiritoso*

col b



A handwritten musical score on two systems of staves. The first system consists of five staves, and the second system consists of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is 3/4. The score is written in a cursive, handwritten style.

**First System:**

- Staff 1: Treble clef, contains a series of eighth and sixteenth notes.
- Staff 2: Treble clef, contains a series of eighth and sixteenth notes.
- Staff 3: Treble clef, contains a series of eighth and sixteenth notes.
- Staff 4: Treble clef, contains a series of eighth and sixteenth notes.
- Staff 5: Treble clef, contains a series of eighth and sixteenth notes, ending with the word *unis*.

**Second System:**

- Staff 1: Treble clef, contains a series of eighth and sixteenth notes.
- Staff 2: Treble clef, contains a series of eighth and sixteenth notes.
- Staff 3: Treble clef, contains a series of eighth and sixteenth notes, with dynamic markings *pp* and *ff*.
- Staff 4: Treble clef, contains a series of eighth and sixteenth notes, with dynamic markings *pp* and *ff*.
- Staff 5: Treble clef, contains a series of eighth and sixteenth notes, with dynamic markings *pp* and *ff*, and the word *col b.* below the staff.
- Staff 6: Treble clef, contains a series of eighth and sixteenth notes, with dynamic markings *p* and *ff*.



The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first two measures show a melodic line in the upper staves and a supporting line in the lower staves. The third and fourth measures feature a more complex texture with rapid sixteenth-note passages in the upper staves, labeled *Sciolte* in two places. The lower staves continue with a steady accompaniment.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The first two measures show a melodic line in the upper staves and a supporting line in the lower staves. The third and fourth measures feature a more complex texture with rapid sixteenth-note passages in the upper staves, labeled *f p* in two places. The lower staves continue with a steady accompaniment.



This page of musical notation, page 5, contains two systems of staves. The first system consists of 10 staves, and the second system consists of 8 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**First System (10 staves):**

- Staff 1: Treble clef, dynamics *p*, *cres.*, *f*.
- Staff 2: Treble clef, dynamics *p*, *cres.*, *ff*.
- Staff 3: Treble clef, dynamics *p*, *cres.*, *ff*.
- Staff 4: Treble clef, dynamics *sf p*, *p*, *cres.*, *f*.
- Staff 5: Treble clef, dynamics *f p*, *pp*, *cres.*, *ff*.
- Staff 6: Bass clef, dynamics *pp*, *cres.*, *f*.
- Staff 7: Bass clef, dynamics *f*.
- Staff 8: Bass clef, dynamics *sf*, *p*.
- Staff 9: Bass clef, dynamics *ff*.
- Staff 10: Bass clef, dynamics *ff*.

**Second System (8 staves):**

- Staff 11: Treble clef.
- Staff 12: Treble clef.
- Staff 13: Treble clef.
- Staff 14: Treble clef.
- Staff 15: Treble clef.
- Staff 16: Bass clef, marked *col b.*.
- Staff 17: Bass clef, marked *col b.*.
- Staff 18: Bass clef.



First system of a musical score, measures 1-10. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one sharp (F#). The first staff contains a melody with eighth and sixteenth notes. The second staff contains a melody with eighth notes and rests. The third staff contains a melody with eighth notes and rests. The fourth staff contains a melody with eighth notes and rests. The fifth staff contains a melody with eighth notes and rests. The dynamic markings *p* (piano) are present in measures 7, 8, and 9.

Second system of a musical score, measures 11-20. The score is written for five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The key signature is one sharp (F#). The first staff contains a melody with eighth and sixteenth notes. The second staff contains a melody with eighth notes and rests. The third staff contains a melody with eighth notes and rests. The fourth staff contains a melody with eighth notes and rests. The fifth staff contains a melody with eighth notes and rests. The dynamic markings *f* (forte) and *p* (piano) are present throughout the system.



Handwritten musical score on two systems, featuring various instruments and dynamic markings. The notation includes treble and bass staves, with notes, rests, and articulation marks. Dynamic markings such as *pp*, *p*, *f*, *col b.*, and *ff* are present throughout the score.

**System 1:**

- Staff 1: Treble clef, mostly rests.
- Staff 2: Treble clef, mostly rests.
- Staff 3: Treble clef, mostly rests.
- Staff 4: Treble clef, mostly rests.
- Staff 5: Treble clef, mostly rests.
- Staff 6: Bass clef, mostly rests.
- Staff 7: Bass clef, mostly rests.

**System 2:**

- Staff 1: Treble clef, mostly rests.
- Staff 2: Treble clef, mostly rests.
- Staff 3: Treble clef, mostly rests.
- Staff 4: Treble clef, mostly rests.
- Staff 5: Treble clef, mostly rests.
- Staff 6: Bass clef, mostly rests.
- Staff 7: Bass clef, mostly rests.

**Dynamic Markings:**

- pp* (pianissimo) appears in the first system, staves 2 and 3.
- p* (piano) appears in the first system, staves 4, 5, and 7.
- f* (forte) appears in the first system, staves 4, 5, and 7.
- col b.* (coloratura) appears in the first system, staves 6 and 7.
- ff* (fortissimo) appears in the second system, staves 2, 3, 4, 5, and 7.



This image displays a handwritten musical score on two systems. The notation is complex, featuring multiple staves with various clefs (treble, alto, and bass) and a variety of musical symbols including notes, rests, and accidentals. The first system consists of eight staves, while the second system consists of seven staves. The notation is dense and intricate, suggesting a highly technical or experimental musical composition. The paper is aged and shows signs of wear, with some staining and discoloration visible. The handwriting is in dark ink, and the overall layout is organized into two distinct horizontal sections.





Musical score system 1, measures 1-5. The system consists of seven staves. The first three staves (treble clef) contain sustained notes with dynamics *f* starting in measure 4. The fourth and fifth staves (treble clef) feature rapid sixteenth-note passages with dynamics *p* and *f* alternating. The sixth staff (treble clef) has a melodic line with dynamics *f* and the instruction *Scioltte*. The seventh staff (bass clef) has a melodic line with dynamics *f* and the instruction *col b.*



Musical score system 2, measures 6-9. The first three staves (treble clef) contain sustained notes. The fourth and fifth staves (treble clef) continue with rapid sixteenth-note passages, with dynamics *p* appearing in measure 8. The sixth staff (treble clef) has a melodic line with dynamics *p*. The seventh staff (bass clef) has a melodic line with dynamics *p*.

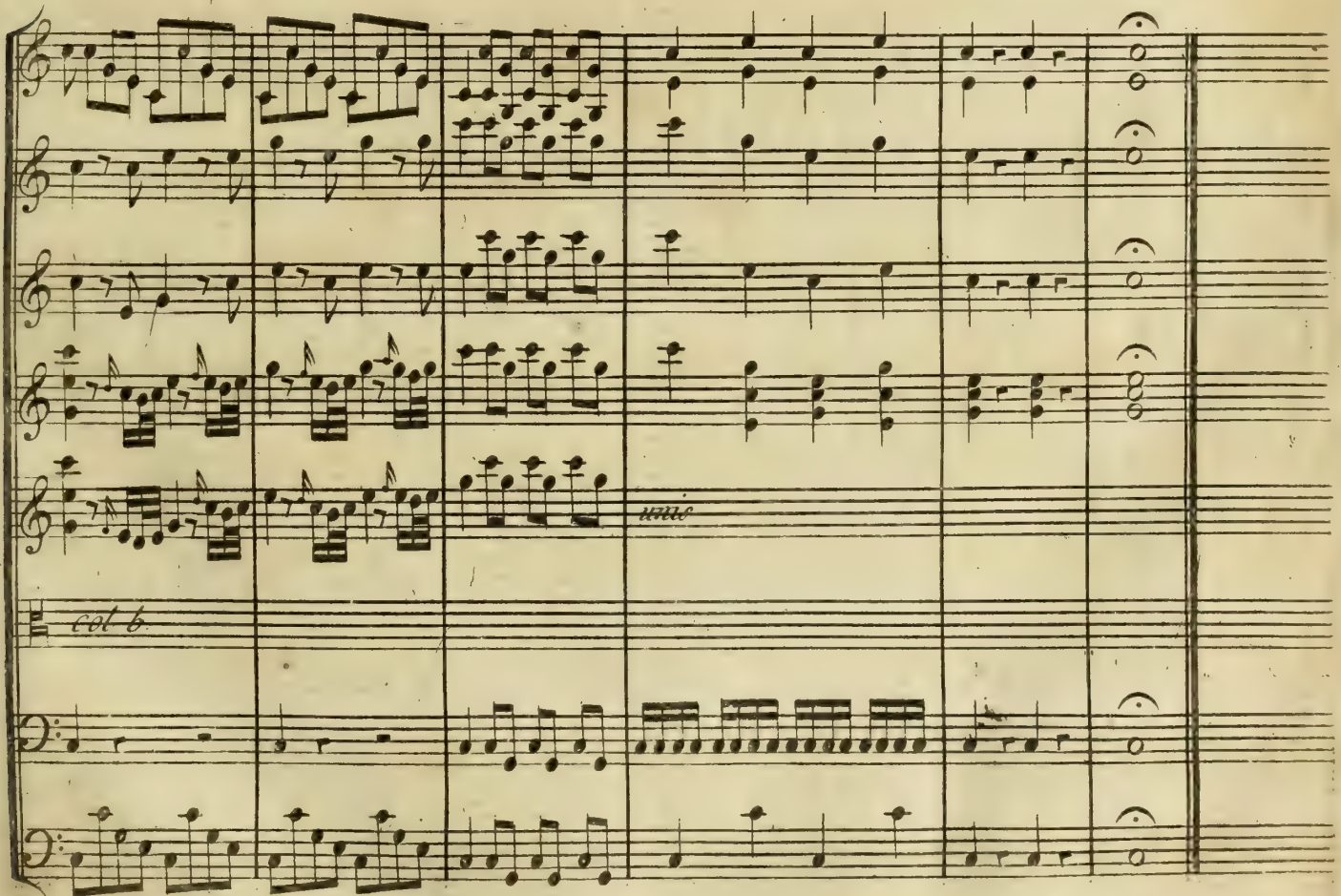


[illegible]A page of musical notation for a piano piece, featuring multiple staves. The notation includes various dynamics such as *p* (piano), *pp* (pianissimo), *ff* (fortissimo), and *f* (forte), as well as articulations like *cras.* (crescendo). The music is written in a style typical of 19th-century piano literature, with a focus on dynamic contrast and melodic development. The page is numbered 10 in the bottom right corner.





Musical score system 1, featuring ten staves. The first three staves are empty. The fourth and fifth staves contain complex, fast-moving melodic lines with many beamed notes. The sixth staff contains a single note. The seventh staff contains a single note. The eighth staff contains a single note. The ninth staff contains a single note. The tenth staff contains a single note. The word *Timbal* is written below the eighth staff.



Musical score system 2, featuring ten staves. The first five staves contain complex, fast-moving melodic lines with many beamed notes. The sixth staff contains a single note. The seventh staff contains a single note. The eighth staff contains a single note. The ninth staff contains a single note. The tenth staff contains a single note. The word *col b.* is written below the sixth staff.



# DARDANUS,

## ACTE PREMIER

*Le Théâtre représente un lieu rempli de Mausolées, élevés à la Gloire des plus fameux Guerriers qui ont péri dans la Guerre que les Phrygiens font à Dardanus.*

### SCENE PREMIERE.

*Iphise, Femme de la p suite d'Iphise.*

*Corri in Ela Fa*

*W. f stac*

*Viola*

*Iphise*

*Largo stac*

*Cesse cruel A-mour, de régner sur mon A-me, ou chéri-*



*pp* *f* *p* *f* *f*

-sis d'autres traits pour te rendre vain queur. ou mèn-

*f*

*stac:* *p* *f* *p* *poc. f*

*col b.* *p* *f* *p* *poc. f*

-traîne une aveugle ardeur? un ennemi cruel est l'objet de ma flamme; Darda-

*stac:* *p* *f* *p*

*p* *poc. f* *p* *sf* *f* *f assai* *p*

*p* *poc. f* *p* *sf* *col b.* *f assai*

-nus Dardanus a soumis mon cœur! a soumis mon cœur!

*sf* *f assai* *p*



stac:

col b.

cesse, cruel A-mour, de régner sur mon

f stac:

pp

p sf. p

a-me, ou choi-sis d'autres traits pour te ren-dre Vain-queur.

f

f

p

oumèn traîne une a veugle ar-deur? un ennemi cru-el est l'ob-jet de ma

f

p



*pp*  
*psf*  
*psf*  
*p* *f*  
*p* *f*  
*p* *f*  
*col b.*  
*f* *p* *f* *p*

flame; Dardanus Dardanus a soumis mon cœur! a soumis mon

*f*  
*f*  
*ff*  
*ff*  
*p* *sf* *p*  
*p* *sf* *p*  
*cœur.* *De*  
*ff* *p* *f* *p*

*Violini*  
*Viola*  
*Jphise Recitativo*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p*  
*p* *p* *p*

nos plus grand Guerriers voilà donc ce qui reste! sa va-leur les immola tous; nos meil



*Allegro*

*f*  
*col b.*  
- leurs ci-toyens sont tombés sous ses coups; tout me retrace ici sa gloire trop fu-

*f All<sup>o</sup>*

*f*  
*p*  
*p*  
*p*  
*p*  
*f*  
*p*  
une femme d'Iphise  
- neste. Ah! plutôt étouffés un Amour malheureux: songés que, dans ses

*Iphise*  
fers, vous même pri-so-nière .... Oui, mais il les brisa, mais son cœur gé'néreux meren-



- dit tous mes droit, me rendit à mon père: *Dardanus triomphant respecta mon mal-*

-heur, qui n'eût e'té tou-ché' de sa vertu suprême? et cependant mon père, en

son a veugle ardeur, le de- teste au tant que je l'aime.



*Maestoso*  
Corni in B. Fa

Corni in B. Fa  
 Oboe  
 Violoncello  
 Viola  
 Violoncello  
 Vocal Soloist

*Maestoso*

ô Com-bats d'un cœur incer-tain! ô feucru-el qui me dé-vo-re! ô feucru-el qui me dé-vo-re! le de voir et l'A-



- mour com- battent dans mon sein, l'enne-mi de mon père est l'A-

- mant que j'a- do- re. l'enne mi de mon père est l'A- mant que j'a- do- re. est l'A-

- mant - - - que j'a- do - - - re.



## Recitativo

Violini *f*

Viola *col b.* *f*

*une des femmes*

Consul-tez Is-mé-nor: peut-ê-tre ses avis rendent le calme a vos esprits.

*p*

*p*

*col b.*

Iphise

Où, je prétends le voir, ce mortel respec-table perce de l'a-venir les nu-a-ges é-

*p*

*All.<sup>o</sup>* *f* *Andante* *p*

*p*

*a tempo*

-pais. heu-reuse! s'il pouvoit, par son art secou-rable, rappel-

*Andante* *p*

*f* *All.<sup>o</sup>*



*Andante*  
*a tempo*

*p* *f* *unis* *col b.*

- ler dans mon cœur l'inno - cen - cet la paix!

*Andante* *a tempo* *f*

## SCENE II.

*Iphise, Teucer, suite.*  
*Teucer.*

*f* *f*

Antenor en ce jour vient servir ma ven - geance, ma fille, enfin le

*f*

*unis* *col b.*

Ciel se conde mon courroux: c'en est fait, Dardanus va tomber sous nos coups;



et notre défen- - seur ne veut, pour recompen - ce, que le ti - tre de vo tre é -

SCENE III.

*Iphise, Teucer,*

*Antenor, peuples*

*Guerriers.*

*Antenor.*

*All.*

*Iphise à part.*

*Teucer.*

*- pour.*

*Je frémis!*

*le Prince s'a*

Corni in E la Mi  
 f  
 Obce f  
 f  
 f  
 f  
 col b.  
 Viola  
 - vance.  
 Marche. f And<sup>te</sup> con moto



The first system of the musical score consists of eight measures. It features a grand staff with two treble staves and two bass staves. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings. The first measure has a whole rest in the upper staves and a half note in the lower staves. The second measure has a whole rest in the upper staves and a half note in the lower staves. The third measure has a whole note in the upper staves and a half note in the lower staves. The fourth measure has a whole note in the upper staves and a half note in the lower staves. The fifth measure has a whole note in the upper staves and a half note in the lower staves. The sixth measure has a whole note in the upper staves and a half note in the lower staves. The seventh measure has a whole note in the upper staves and a half note in the lower staves. The eighth measure has a whole note in the upper staves and a half note in the lower staves.

The second system of the musical score consists of eight measures. It features a grand staff with two treble staves and two bass staves. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings. The first measure has a whole note in the upper staves and a half note in the lower staves. The second measure has a whole note in the upper staves and a half note in the lower staves. The third measure has a whole note in the upper staves and a half note in the lower staves. The fourth measure has a whole note in the upper staves and a half note in the lower staves. The fifth measure has a whole note in the upper staves and a half note in the lower staves. The sixth measure has a whole note in the upper staves and a half note in the lower staves. The seventh measure has a whole note in the upper staves and a half note in the lower staves. The eighth measure has a whole note in the upper staves and a half note in the lower staves.

*pp*

*pp*

*sol*

*p*

*unis*



Handwritten musical score for the first system, measures 1-8. The score is written on eight staves. The first five staves are in treble clef, and the last two are in bass clef. The key signature is D major (two sharps). The time signature is 4/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. A forte dynamic marking (*f*) is present in measures 6 and 7. A *col b* marking is visible in measure 8 on the seventh staff.

Handwritten musical score for the second system, measures 9-16. The score continues on eight staves, maintaining the same instrumentation and key signature as the first system. The music continues with similar rhythmic patterns and note values. A *col b* marking is visible in measure 15 on the seventh staff. The system concludes with a double bar line in measure 16.



## Recitativo

Violini

Viola

Princesse, après l'espoir dont j'ose me flatter, je répond des exploits que je vais entre-

Allegro

-prendre : je combat-trai pour vous de-fendre et pour vous mé-riter.

All<sup>o</sup>

Iphise

D'un Héros tel que vous nous devons tout attendre : mais... Dardanus est fils de souverain des



cieux. ce Dieu semble veiller au succès de ses arme. S'il est protégé par les

*Antenor.*

*f* *f* *f* *f* *p* *f* *p* *p*

Dieux, j'esuis ani-mé par vos charmes. Darda-nus a pour

*Maestoso* *f* *p*

lia les Cieux, j'ai pour moi l'Amour et la gloire. j'ai pour moi l'A-mour et la

*col. b.*



First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "glorie. ah! quand on combat sous vos yeux, on est bien sûr de". The piano part has dynamic markings *f* and *p*. The system concludes with the marking *col b.*

Second system of the musical score. The vocal line continues with the lyrics: "la vic-toire on est bien sûr de la vic-toire. Darda-nus a pour lui les cieux, j'ai pour". The piano part includes dynamic markings *f*, *p*, and *cres.* (crescendo).

Third system of the musical score. The vocal line includes the lyrics: "moi l'Amour et la gloire l'Amour et la gloire. ah! quand on combat sous vos". The piano part features dynamic markings *p*, *f*, *p*, *f*, *p*, *sf*, *p*, *sf*, *p*, and *col b.* (crescendo).



yeux, on est bien sûr de la vic-toire. quand on com-bat sous vos yeux, on

*f p* *f p* *cres.* *cres.* *col b.*

est bien sûr de la vic-toi-re on est bien sûr de la vic-toi-re on est bien

*p f p f assai* *p f p f assai*

sûr de la vic-toi-re

*Teucer.* *Par des*



Recitativo

29

*Violini* *p*

*Viola* *col b.*

nœuds so - lemnels, ren - dons notre u - ni - on plus sainte et plus cer - tai - ne.

*p*

*p*

*p*

*p*

pour recevoir nos sermens mutu - els, que ces tom beaux servent d'u - tels

*p*

*p*

*f*

*f*

ils sont plus sa - crés pour ma haine que les temples des immortels.



*Cornu in E la fa*

*Flauti sotto voce*

*sotto voce*

*Violini sotto voce*

*Viola*

*Antenor*

*Teucer*

*Largo*

*sotto voce*

*Ma - - - nes plain-tifs !*

*sf*

*f*

*f p*

*ff stac.*

*unis*

*col b.*

*f p*

*f*

*tris - - tes vic-ti-mes ! nous ju-sons d'immo-ler*

*vo tre sa-lu-tam*

*f p*

*ff stac.*



-queur. *Dieux!*  
 -queur *Dieux!* qui nous écou- tez, qui punissez les crimes, c'est vous qu'at-  
 testé i- ci notre jus- te fu- reur. c'est vous qu'atteste i- - ci notre



*All<sup>o</sup> Con Spirito*

*f* *f* *p* *cres.* *f*

*f* *f* *f* *f*

*f* *f* *f* *f*

*p* *f* *f* *p* *cres.* *f*

*p* *f* *f* *p* *cres.* *f*

*All<sup>o</sup> Con Spirito*

*f* *f* *f* *f*

*juste su - reur no - tre juste su - reur. Grands Dieux 'grands Dieux' de mille*

*p* *f* *p* *cres.* *f*

*All<sup>o</sup> con Spirito*

*p* *cres.* *p* *f* *p*

*p* *p* *f* *p*

*p* *cres.* *p*

*p* *cres.* *p*

*p* *cres.* *p*

*maux accablez le cou - pable grands Dieux 'grands Dieux' de mille maux accablez le cou -*

*p* *cres.* *p*



-pable qui trahi- -ra ses ser- mens; ses ser- mens; et dans son cœur, pour  
 cœur, pour comble de tour- mens,  
 com- ble de tour- - mens, fai- tes tour- ner la voix impi toy a- ble.

Musical markings include: *f*, *p*, *cres.*, *unis*, *ff*, *f*, *p*, *ff*.



*fai - les tour ner la voix im - pi - to - yable*

*des re - mords de - vo -*

*p*

*f*

*p*

*f*

*p*

*col b.*

*-rans des re - mords de - vo - rans. fai tes tou - ner la voix im - pi - to - ya - ble des re*

*f*

*p*



*f*

*p*

*f*

*cres.*

*f assai*

*cres.*

*f assai*

mords de'-vo-rans des re-mords de'-vo-rans des re-mords de' vo-rands

*Grands Dieux! grand*

CHŒUR

*cres.*



Dieux de mille maux accablez le cou-pable grand Dieux! grands Dieux! de mille

maux accablez le cou-pable qui trahi-ra ses ser-mens; ses ser-mens;



Musical score for the first system. It includes vocal staves and piano accompaniment. The lyrics are in French. The piano part features a melodic line with a *p* (piano) dynamic marking. The vocal parts include a *sotto voce* section.

et dans son cœur pour com - ble de tour - - - mens  
 et dans son cœur pour comble de tour - mens  
 et dans son cœur pour com - ble de tour - - mens  
 et dans son cœur pour comble de tour - mens

Musical score for the second system. It includes vocal staves and piano accompaniment. The lyrics are in French. The piano part features a melodic line with a *f* (forte) dynamic marking. The vocal parts include a *f* (forte) section.

fai - tes tour - ner la voix impi - to - yable  
 faites tour - ner la  
 fai - tes tour - ner la voix impi - to - yable  
 fai - tes tour - ner la



Musical score for the first system. The vocal part (soprano) begins with the lyrics "voix impi-to-ya-ble" and "des re mords de vo-rans des re mords de vo-". The piano accompaniment includes a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part features a melodic line with a forte (f) dynamic marking and a piano (pp) dynamic marking. The lyrics "ya-ble" and "ble" are also present.

Musical score for the second system. The vocal part continues with the lyrics "rants fai-tes tour-ner la voix impi-to-ya-ble des re- mords de vo-rans des re- mords de vo-". The piano accompaniment includes a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part features a melodic line with a forte (f) dynamic marking. The lyrics "rants fai-tes tour-ner la voix impi-to-ya-ble des re- mords de vo-rans des re- mords de vo-" are also present.



- rans des re-mords de'-vo-rans.

*Teucer*  
Par des jeux éclatans consacrez la mémoire du jour qui voit former ces nœuds



Peuples, chantez le jour heu-reux qui va réparer votre gloire.

*col b.*

This block contains the vocal and piano accompaniment for the first system. It features five staves: two for voices (Soprano and Alto), one for piano (right hand), and two for piano (left hand). The lyrics are written below the piano part. The tempo is marked 'Allegro'.

## CHŒUR

*Allegro*

*corni in C ut*

*Flauti*

*Oboe*

*Violini*

*Viola*

*Col B.*

*Allegro*

This block contains the instrumental accompaniment for the Chœur section. It features ten staves: two for corni in C ut, two for flauti, two for oboe, two for violini, and two for viola. The tempo is marked 'Allegro'.



Handwritten musical score for a choral and instrumental ensemble. The score is written on ten staves. The first seven staves are for instrumental parts, likely strings, and the last three staves are for vocal parts: Canto, Alto, and Tenore. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in French and appear to be a commemorative song.

*Viola col b.*

*Canto*

*Alto*

*Tenore*

*Basso*

Par des jeux é-cla-tans con-sa-érons la mé-moire du jour qui voit former ces

du jour qui



nœuds chan-tons le jour heu-reux qui va répa-rer notre gloire chan-tons le  
 chan-  
 chantons le jour heu-

p f



jour heu - - - reux qui va réparer notre gloire qui va répa-  
 - tons le jour heu - - - reux le jour heu - reux qui va répa- rer  
 - reux qui va réparer notre gloi - - - - re  
 chantons le jour heu - reux qui va répa- rer notre gloire



Handwritten musical score on page 44, featuring ten staves of music. The first nine staves are treble clef, and the last two are bass clef. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves.

rer notre gloi- re      qui va répa- rer notre gloi- re.      par des jeux é- cla-

qui va répa- rer



- sans consacrons la mémoire du jour qui vit for-mer ces nœuds; chan tons le

*p*

*p*

*p*



jour heu-reux qui va répa-rer notre gloire chan-ton le jour  
chan- - tons  
chantons le jour heu-reux  
chantons le

*f*  
*Violoncelli  
e Fagotti*  
*tutti*



heu - - - reux qui va réparer notre gloire qui va répa - rer qui va répa -  
 le jour heu - - reux le jour heu - reux  
 qui va réparer notre gloi - - - re  
 jour heu - - reux qui va réparer notre gloire.

*Violoncelli*  
*tutti*



Handwritten musical score on page 48. The page contains ten staves of music. The first seven staves are in treble clef with a key signature of one sharp (F#). The last three staves are in bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, starting from the eighth staff. The lyrics are: -rer no-tre gloi-- re qui va répa--rer qui va répa--rer notre gloi-- re notre. The music is written in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The notation includes various note values, rests, and bar lines. The paper is aged and slightly discolored.

-rer no-tre gloi-- re qui va répa--rer qui va répa--rer notre gloi-- re notre



Handwritten musical score on page 49. The score consists of 14 staves. The first 10 staves are for instruments, likely a string quartet or similar ensemble, with various musical notations including notes, rests, and dynamic markings. The 11th and 12th staves are for vocal parts, with the lyrics "gloi- - - - re" written below the notes. The 13th and 14th staves are for a basso continuo or similar instrument, with notes and rests. The music is written in a historical style, possibly 18th or 19th century.

gloi- - - - re



*Andantino Galante non lento*

Corni

Violini

Viola

Basso

The musical score is written for four parts: Corni, Violini, Viola, and Basso. The time signature is 2/4, and the key signature is one sharp (F#). The tempo/mood is *Andantino Galante non lento*. The score is divided into four systems of staves. The first system shows the initial entries of the instruments with dynamics like *p*, *sf*, and *p*. The second system continues the development with *sf* and *f* dynamics. The third system features a *una* marking for the Violini and continues with *f* and *p* dynamics. The fourth system concludes the page with *f* and *p* dynamics.



This page of musical notation, page 51, contains three systems of staves. Each system consists of four staves: a grand staff (treble and bass clef) and two additional staves (likely for piano and violin). The notation includes various musical notes, rests, and dynamic markings such as *f* (forte), *p* (piano), *sf* (sforzando), and *colb.* (col legno). The first system shows a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system continues this pattern with some variations in dynamics. The third system includes a section marked *colb.* and features more complex rhythmic figures. The page is numbered 51 in the top right corner.



This image shows a page of handwritten musical notation for the piece 'L'Espresso' by Franz Liszt. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics 'f' (forte) and 'p' (piano) are used frequently throughout the piece. The handwriting is in ink on aged, slightly yellowed paper. The piece is marked 'col. b.' (colored by hand) in several places. The notation is dense, with many sixteenth and thirty-second notes, indicating a fast and technically demanding work. The overall style is characteristic of the Romantic era, with its emphasis on expressive dynamics and virtuosic technique.



*Andantino Gratoso*

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with musical notation including notes, rests, and dynamic markings. The tempo and mood are indicated at the top: *Andantino Gratoso*. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The score includes a section for the Viola, marked *Deux Phrygiennes, à Antérior.* The dynamics range from *f* (forte) to *p* (piano). The bottom of the page features a vocal line with the lyrics: *Al-lex jeune Guerrier cou-rez à la vic-toire, le prix le plus char-*. The score is printed on aged, slightly yellowed paper.

Deux Phrygiennes, à Antenor.

Al-lex	jeune Guerrier cou- rez a	la vic-toire, le prix le plus char-
--------	------------------------------	-------------------------------------



54

col b.

-mant vous at-tend au re-tour, que votre sort est doux est - - - doux!

que votre sort est doux! vous vo-

lez - - - à la gloi-re sur les ai-les du tendre A-mour

sur les ai-les du tendre A-mour vous vo-

lez a la vie-toire; sur les ailes du tendre A-mour du tendre A-mour du tendre A-

f p f assai

col b.

les

f p f assai



-mour  
 -mour  
 al lez jeune Guerrier, cou-  
 -rez a la vic-toire; le prix le plus char mant vous at- tend au re- tour.  
 que votre  
 sort est doux! est doux! vous vo- lez... a  
 que votre sort est doux! vous vo lez a la gloire sur les ai-les du



tendre A-mour. vous volez à la victoi-re; sur les ailes du tendre A-  
 sur les aî-les  
*mf* *p* *f* *p* *f assai*  
*mf* *p* *f* *p* *f assai*  
 col b.  
 mour sur les aî-les du tendre A-mour du tendre A-mour du tendre A-  
*f* *f assai*  
 vous  
 -mour.



*Air Vif*  
Form in

57

*Oboe*

*Violoncello*

*Viola*

*Basso*

*Staccato*

*sciolte*

*f*

*col b.*

*unite*

*col b.*



This page of a handwritten musical score, numbered 58, contains three systems of staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamics such as *p* (piano) and *f* (forte) are used throughout. The word *unio* appears on two staves in the first system. The second system includes a *col b.* marking, likely indicating a change in the basso continuo line. The manuscript is written in dark ink on aged, slightly discolored paper.



This page contains three systems of handwritten musical notation, likely for a piano or similar instrument. Each system consists of five staves: a grand staff (treble and bass clef) and three additional staves, possibly for a second instrument or a multi-measure rest.

- System 1 (Top):** The first staff has a treble clef and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together. The second staff has a bass clef and contains a series of eighth notes. The third staff has a treble clef and contains a series of eighth notes. The fourth staff has a bass clef and contains a series of eighth notes. The fifth staff has a bass clef and contains a series of eighth notes.
- System 2 (Middle):** The first staff has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, some beamed together. The second staff has a bass clef and contains a series of eighth notes. The third staff has a treble clef and contains a series of eighth notes. The fourth staff has a bass clef and contains a series of eighth notes. The fifth staff has a bass clef and contains a series of eighth notes.
- System 3 (Bottom):** The first staff has a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, some beamed together. The second staff has a bass clef and contains a series of eighth notes. The third staff has a treble clef and contains a series of eighth notes. The fourth staff has a bass clef and contains a series of eighth notes. The fifth staff has a bass clef and contains a series of eighth notes.

The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some staining.



The musical score is written on ten staves. The first system consists of six staves, and the second system consists of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The score is for a scene with multiple characters, as indicated by the text on the right.

*col b*

*p* *f* *ums*

*p* *f*

## SCENE IV.

*Les Acteurs Précédens,  
Un Officier  
de l'armée de Teucer.  
L'Officier,  
à Teucer et à Anténor.*



## Corni e Trombe in C. ut

Oboe

W. f.

f

unies

C. cor. b.

Viola

un Officier

Prince, courez aux armes. courez aux armes on voit de l'ennemi flot-

Timbal

p

f

p

## Allegro Spiritoso

f

f

p

cres.

f

p

cres.

-ter les étendards: flot-ter les é-ten-dards: Dardarius d'un as-saut menace nos rem-

f

f



- parts me - nace nos rem parts  
 al - lons, courons aux armes courons aux armes hâtez

vous généreux Guerriers: al - lés, au milieu des al - larmes, cueil - lir les plus brillans lau-

*p* *f* *p* *f* *p*  
*p* *f* *p* *f* *p*  
*p* *f* *p* *f* *p*



-riers. al-lez, au milieu des a- larmes cueil- lir les plus brillans lau-riers les plus brillans lau-

-riers. Al- lons, courons aux armes courons aux armes al- lons au milieu des al-  
-riers.

*cres. a poco a poco*

*cres. a poco a poco*



- larmes cueil- lir les plus brillans lau- riers al- lez au milieu des a-

- lar - - - mes, cueil- lir les plus brillans lau- riers.  
 - larmes al- lez au mi- lieu des a- larmes, al-  
 - lar mes al-



*col b.*  
 cueil-lir les plus bril-lans lau-riers les  
 tez, au mi-lieu des a-larmes,

plus bril-lans lau-riers aux armes aux armes aux armes aux  
 armes aux armes aux



armes aux armes aux ar - - - mes.

*Fin du Premier Acte .*



ACTE II.

*Le Théâtre représente une solitude environnée de Rochers et de Torrens.*

SCENE PREMIERE

*ISMÉNOR, Seul.*

Handwritten musical score for a symphony, featuring staves for Corni, Flauti, Violini, Viola, and Basso. The score includes dynamic markings like 'Largo', 'Sotto voce', 'p', 'f', 'fp', and 'col b.'



68

*Ismaél*

*Tout l'ave-nir est présent à mes yeux.*



une su-prême intelligen- ce me soumet les En-fers, et la terre et les cieux.

*p* *pp* *p* *col b.* *p* *pp* *p*

*f* *pp* *p* *f* *pp* *col b.* *a tempo*

*p* *f* *pp* *f* *pp* *col b.* *a tempo*

l'Uni-vers e'-ton-né - - se tait en ma pré-sence; mon art me gale aux.

*f* *pp*



*Allegro*

*p* *f* *f* *f*

*col b.*

**SCENE II.**

*Dieux, cet art mystérieux est un rayon de leur toute puissance.* *Is menor, Dardamus.*

*f* *All. f*

*f*

*Is menor*

*Quoi! c'est vous Dardamus! quel fineste transport dans ces lieux a pu vous conduire?*

*f* *f* *f* *col b.*

*du barbare Teu- cer touty subit l'empire. ici même a l'instant, on juroit votre mort:*

*f*



*fuyez, pourquoi chercher une perte certaine ? Non, vos conseils sont*

*Darda:*

This block contains the vocal staves and piano accompaniment for the first system. The vocal parts are in G major and 4/4 time. The piano accompaniment features a prominent arpeggiated figure in the right hand. The lyrics are in French.

*vains; un intérêt trop cher au près de vous m'entraîne mon repos, mon bonheur, ma vie est dans vos mains*

This block contains the vocal staves and piano accompaniment for the second system. The piano accompaniment continues with the arpeggiated figure. The lyrics continue in French.

*Corne in Ut*  
*oboe p*  
*Violini p*  
*col b*  
*Viola*  
*Is menor*  
*All<sup>o</sup> Comodo p*

*A rem - plir - vos vœux tout men - ga - ge le sang dont vous sor -*

This block contains the instrumental staves and vocal parts for the third system. The instruments include Corne in Ut, oboe, Violini, col b, Viola, and Is menor. The vocal parts continue with the lyrics. The tempo is marked 'All<sup>o</sup> Comodo'.



-tez, l'é- clat de vos tra-vaux. c'est au Dieu que je sers of-

*ff*

nir son double hommage que récou- rir son fils et ser- vir un se-

*p<sup>o</sup>* *f p f p f p*



- ros que se cou- rir son fils et ser- vir un He- ros et ser-  
 vir un He- ros  
 Dar:  
 Un malheureux A- mour me trouble et me dé- vore .



*p* *p*

*Ismé:* *Dar:*

*Iphise est l'ob-jet que j'adore. La fille de Teucer? Ah! contre tant d'a-*

*p* *f*

*p* *p*

*-mour la raison, l'intérêt n'ont que de fai-bles armes introduit en ces lieux par un secret de-*

*p*

*-teur, je ve nais vous trouver pour calmer vos larmes, j'apprends qu'avant la nuit, pour près de vous en re-*



*a tempo Largo*

*col b*

-cret, Iphi-se doit se rendre..... hé-las! vous m'entendez, vous voyez mon espoir. au-

*a tempo Largo*

*p*

nom de l'Amour le plus tendre ne me refusez pas le plaisir de la voir c'est un

*Largo non tanto espre vo*

*p* *pec: sf p* *f p* *f p* *f p*

*Viola* *f p* *col b*

charme su-prême qui suspen dra mon tour-ment Eh! quel bien vaut pour moi.

*p* *sf p* *f* *p*



*sf. p* *f* *p*  
*sf. p* *p*

- mant le plai-sir de voir ce qu'il ai-me! pour ob-tenir ce bien je

*f* *p*

*sf. p* *sf. p*

trist sacrifi-é l'A-mour au dé-ses-poir im- plo-re l'ami-tié l'A-

*sf. p* *cres.* *f* *p*  
*cres.* *f*

-mour au dé-ses-poir im- plo-re l'a-mi-tié c'est un charme ou même qu'on peut

*f* *p*



- dra mon tour-ment eh! quel bien vaut pour un A- mant quel bien vaut pour un A-  
 - mant le plai- sir de voir ce qu'il aime ce qu'il aime! pour ob-tenir ce  
 bien, j'ai tout sacrifi- é, l'A- mour au dé- ses- poir im- plo- re l'ami- tie' l'A-



First system of the musical score. It includes a piano accompaniment with treble and bass staves, and a vocal line. The piano part has dynamic markings *f* and *p*. The vocal line has lyrics: *-mour au désespoir im-plore l'amitié im-plore l'amitié*. The tempo is marked *Allegro*.

Second system of the musical score. It includes a violin part and a viola part. The violin part has a dynamic marking *p*. The viola part has a dynamic marking *p*. The lyrics for the vocal line are: *-ger qui vous suit, mon ame est a l'armée; vous êtes en des lieux où vos jours sont pros-*.

Third system of the musical score. It includes a cornet part, an oboe part, and a vocal line. The cornet part has a dynamic marking *p*. The oboe part has a dynamic marking *p*. The vocal line has lyrics: *J'ai fait près des remparts avan-cer mon armée, tout écarté de moi l'œil de*. The tempo is marked *Allegro*.



mes ennemis.

On se perd quelque fois par trop de confiance par trop de confiance

-mour, cher l'ame - nor, connaît-il la prudence ? ah! satis-fai-tes mon de-

10



*pp*  
*col b.*  
*vous*  
 - sir à mes sens é - per - dus, rendez quelque espé - rance. je ne  
 ouï, je con sens a vous ser - vir de vos trans ports calmez la vio -

*p* *f* *p* *p*  
 veux que la voir en dus - se - je mourir ! saluez - faites mond - sir !  
 - len - ce, mon Prince, n'allez pas vous même vous trahir. je con  
*f* *p*



*p* *cres.* *f* *f* *p* *p* *f*

*a mes sens é-per-dus, ren-dez quel-ques pé-rance j'en ne veux que la*  
*-sens à vous servir. de vos transports cal-mez la vi-o-lance cher Prince n'allez*

*cres.* *f*

*pp* *cres.* *cres.*

*voir en dus se-jé mour-rir j'en ne veux que la voir en dus se-jé mour-rir!*  
*pas vous-même vous tra-hir cher Prince n'allez pas vous même vous trahir*

*vous*

*p*



Musical score for the first system. The score is written for a piano and voice. The piano part consists of four staves, and the voice part consists of two staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in French.

Dynamics: *p* (piano), *sf* (sforzando), *cres.* (crescendo), *col b.* (colla bolla).

Lyrics:
   
 - se - je mourir! je ne veux que la voir en dus se - je mourir en dus se - je mou-
   
 même vous trahir cher Prince n'allez pas vous même vous tra- hir vous même vous tra-

Musical score for the second system. The score is written for a piano and voice. The piano part consists of four staves, and the voice part consists of two staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in French.

Dynamics: *f* (forte), *ff* (fortissimo), *f p* (fatto piano), *ff* (fortissimo), *f* (forte).

Lyrics:
   
 -rir en dus se - je mou -rir en dus se - je en dus se - je mou -rir.
   
 -hir vous même vous tra- hir n'allez pas vous même vous tra- hir.



*Viola Col B.*

*C'est fait, l'ami-tié m'en-*

*p*

*-traîne, je cede a vos vœux empressés: mais de vos enne-mis il*

*p* *f* *p* *p*

*All°*

*faut tromper la haine. enten-dez ma voix souve-rai-ne ministre de mon*

*p* *f* *p* *p*

*a tempo aux Magiciens*

*All°* *f*



*f Allegro*

*Allo*

*f*

## SCENE III.

Ismenor, Dardanus,

Magiciens.

art, hâtez-vous, parois-

sez.

hâtez

*Allo**f*

*Allegro*

Oboe

*f*

*p assai*

Violini

*f*

*p assai*

Viola

*pp*

Ismenor

*vous;*

*Commen - çons nos ter - ri - bles mis -*

Basso

Tromboni

*Allegro*



Handwritten musical score on page 85, featuring vocal lines and piano accompaniment. The score is written in French and includes dynamic markings such as *p*, *f*, and *pp*.

The lyrics are:

- té-res; et que nos magiques concerts, du sein de ces lieux soli-tai-res,

re-tentissent re-tentissent jusqu'aux En-fers re-ten-tis-sent

The score includes various musical notations, including treble and bass clefs, key signatures, and dynamic markings.



*f* *pp* *ff* *f* *pp* *ff* *f*

*jusqu'aux En - fers. re - ten - tis - - - sent jus qu'aux En - fers.*

*f* *f* *f* *f* *f*

*Chœur de Magiciens.*

*Hâtons - nous commen - çons nos terri - bles mis - te - res et que nos Ma -*



gi-ques con-certo du sein de ces lieux so-li-tai-res,

reten-tissent re-tentissent jus qu'aux En-fers reten-tis-

*Corni* **f**

*Sotto voce*



Musical score for the first system, featuring vocal and piano parts. The vocal line (soprano and alto) includes the lyrics: *- sent jus qu'aux en- fers re ten- tis - sent jus qu'aux en-*. The piano accompaniment includes dynamic markings *p* (piano) and *f* (forte).

Musical score for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics: *- fers*. The piano accompaniment includes dynamic markings *f* (forte) and *assai* (very).



Corni in  
Ut

Oboe

Clarineti  
in Re

Violini

Flauti

Tromboni

Basso

*And<sup>te</sup> Maestoso non Presto*

This musical score page, numbered 89, contains two systems of music. The first system includes staves for Corni in Ut, Oboe, Clarineti in Re, Violini, Flauti, Tromboni, and Basso. The Violini part is marked with dynamics *f*, *p*, *f*, *p*, and *ff*. The Basso part is marked with *f*, *p*, *f*, *p*, and *ff*. The tempo/mood is indicated as *And<sup>te</sup> Maestoso non Presto*. The second system continues the orchestral texture with various rhythmic patterns and dynamic markings such as *f*, *p*, and *ff* across the staves.

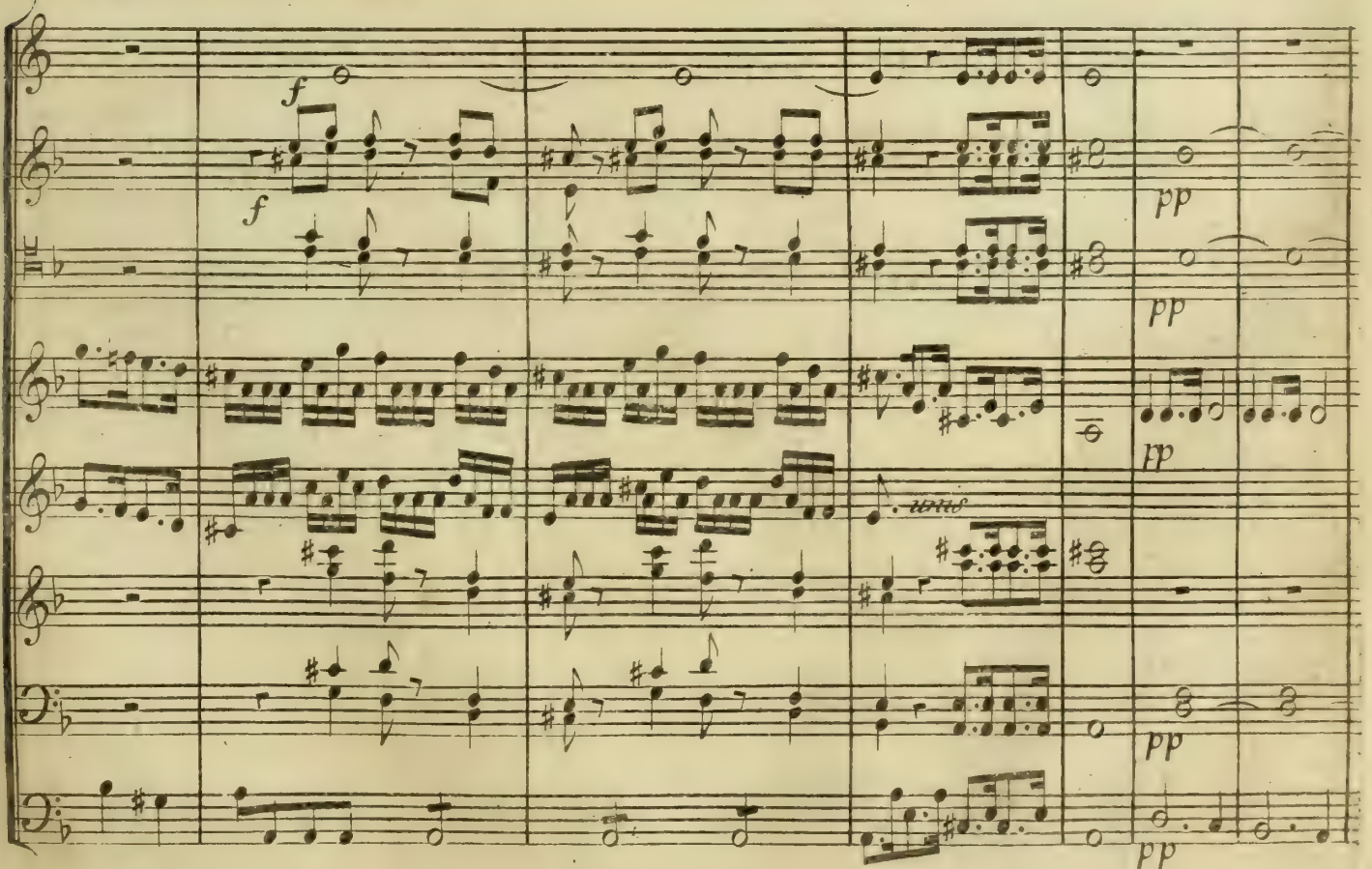


A handwritten musical score on two systems of staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system consists of eight staves, and the second system consists of eight staves. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. There are also some markings that appear to be *rit.* (ritardando) and *trio*. The handwriting is in dark ink on aged, slightly yellowed paper.





First system of a musical score, consisting of eight staves. The top two staves are treble clef, and the bottom two are bass clef. The middle four staves are a mix of treble and bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The key signature is one flat (B-flat).



Second system of the musical score, also consisting of eight staves. The notation continues with complex rhythmic patterns and dynamic markings, including *f* (forte), *pp* (pianissimo), and *mp* (mezzo-piano). The key signature remains one flat (B-flat). The system concludes with a double bar line.



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *p* (piano), *ff* (fortissimo), and *cres.* (crescendo). There are also articulation marks like slurs and accents. The handwriting is in ink on aged, slightly yellowed paper. The notation is dense and covers most of the page, with some staves having multiple systems of music. The overall style is characteristic of 19th-century musical notation.



*f*

*ff*

*f* *p* *cresc.* *unio*

*f* *p* *ff*

*p*

*Viola*  
*Is menor*

*Recitativo*

sus pends ta brillante carrière, So- leil cache à nos yeux tes feux étincel- lens; qu'à l'Univers ton

ble' par nos enchante- mens, l'astre seul de la nuit dispense la lu- mière.



First system of the musical score, measures 1-5. The instruments and parts are:

- Oboe**: Treble clef, 3/4 time signature. Measures 1-5.
- Violini**: Treble clef, 3/4 time signature. Measures 1-5.
- Viola**: Treble clef, 3/4 time signature. Measures 1-5.
- Air très Vif**: Bass clef, 3/4 time signature. Measures 1-5.

Second system of the musical score, measures 6-10. The instruments and parts are:

- Violini**: Treble clef, 3/4 time signature. Measures 6-10.
- Viola**: Treble clef, 3/4 time signature. Measures 6-10.
- Air très Vif**: Bass clef, 3/4 time signature. Measures 6-10.

Third system of the musical score, measures 11-15. The instruments and parts are:

- Violini**: Treble clef, 3/4 time signature. Measures 11-15.
- Viola**: Treble clef, 3/4 time signature. Measures 11-15.
- Air très Vif**: Bass clef, 3/4 time signature. Measures 11-15.



The first system of musical notation consists of five staves. The top staff is a single melodic line. The second staff contains a single melodic line with some rests. The third and fourth staves are paired and contain a complex, fast-moving melodic line with many sixteenth notes. The fifth staff is a single melodic line. The system concludes with a double bar line.

The second system of musical notation consists of five staves. The top staff is a single melodic line. The second staff contains a single melodic line with some rests. The third and fourth staves are paired and contain a complex, fast-moving melodic line with many sixteenth notes. The fifth staff is a single melodic line. The system concludes with a double bar line.

The third system of musical notation consists of five staves. The top staff is a single melodic line. The second staff contains a single melodic line with some rests. The third and fourth staves are paired and contain a complex, fast-moving melodic line with many sixteenth notes. The fifth staff is a single melodic line. The system concludes with a double bar line.



Handwritten musical score, first system. The system consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom four staves are instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The lyrics are: "The Lord is my strength and my salvation." The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp.

Handwritten musical score, second system. The system consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom four staves are instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The lyrics are: "The Lord is my strength and my salvation." The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp.

Handwritten musical score, third system. The system consists of six staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom four staves are instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The music is in G major (one sharp) and 4/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The lyrics are: "The Lord is my strength and my salvation." The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp.



This page of handwritten musical notation, numbered 97 in the top right corner, contains three systems of staves. Each system consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble and one bass clef). The notation is in a historical style, featuring various note values, rests, and dynamic markings.

The first system (top) shows a complex arrangement of notes and rests across the staves. The second system (middle) includes a marking *col. b.* (colore basso) on the third staff from the left. The third system (bottom) includes a marking *mf* (mezzo-forte) on the third staff from the left. The notation is dense and detailed, with many notes and rests visible across the staves.



63 *Allegro*

*f* *W.*

*C'est b.*  
*Viola*

*Is menor*  
*Allegro*

*f*

*il donne à Dardanus sa baguette de Magicien.*

*C'en est fait: le succès passe mon espérance.*

*Prenez ce don mis-té-ri-*

*p* *f*

*p* *p*

*-eux. vous allez, sous mes traits, a-buser tous les yeux ;*

*mais craignez la fa-veur que le*

*p* *f*

*p* *p*

*ciel vous dis-pense. si vous l'osez quit-ter, n'espé-rez plus en moi: de Teu-cer a-l'ins-*



*a tempo*  
*Largo p*

- tant vous subissez la loi *a tempo* et vous tombez en sa puis- sance.

*Corn in E la Fa* *Largo p* **Chœur**

*Oboe*

*Violini*

*Viola*

*Alto*

*Tenore* O bé- is aux loix des en- fers, ou ta per- te ou ta perte ou ta per te est ce raine obe-

*Basso*

*f* **Allegro Spiritoso**



- is obé - is aux lois des En fers ou la perte est cer - taine songe que sous les fleurs,

où le plaisir t'en - traîne, où le plaisir t'en traîne, *soito voce* songe que sous les

*soito voce* des gouffres pro - fonds sont ou -



Handwritten musical score for the first system. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "fleurs où le plaisir l'en-traîne, des gouf- - - - fres pro - - - - songe que sous les fleurs où le plaisir l'en - traî - - ne des gouf - - - - verts. sont ou - verts son - - ge que sous les fleurs où le plaisir l'en-". The piano part features chords and melodic lines, with dynamic markings *f* (forte) appearing in several measures.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: "fonds sont ou - verts son - ge que sous les fleurs, - fres pro - - - - fonds de gouffres pro fonds sont ou - - - - verts - traîne où le plaisir l'en - traî - ne des gouffres pro-". The piano accompaniment continues with complex chordal textures and melodic fragments, maintaining the dynamic intensity.



ou le plaisir t'en trai - - - - ne de gouffres pro -  
des gouffres pro - fonds sont ou - - verts des  
- fonds sont ou - - verts son - - ge que sous les fleurs  
- fonds sont ou verts obé - is aux loix des En - fers ou ta per - te ou ta  
gouffres sous les fleurs sont ou verts.  
des gouffres sont ou - verts



per te ou ta per te est cer - taine son - ge que sous des fleurs, où le plaisir t'en traine des  
songe

*soffo voce*

*p* *p* *f* *p* *f* *p*

*Viola*

*soffo voce*

gouffres pro - fonds sont ou - verts sont ou - verts  
des gouffres pro - fonds sont ou - verts des gouffres des gouffres pro -

*p* *f* *p* *f* *p*



Handwritten musical score for a symphony or opera, featuring multiple staves with notes, rests, and lyrics in French. The score includes dynamic markings like *pp*, *p*, *f*, and crescendos.

Lyrics (French):

des gouffres pro-fonds sont ou-verts des  
des gouffres pro-fonds sont ou-verts *f*  
-fonds sont ou-verts des gouffres pro-  
fao: *f*  
gouffres pro-fonds sont ouverts des gouffres pro-fonds  
-fonds sont ou-verts des gouffres pro-fonds des gouffres pro-



First system of a musical score, measures 1-4. The score is written for a large ensemble, including strings, woodwinds, brass, and voices. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The first four measures show a complex texture with many sixteenth and thirty-second notes in the upper staves. The vocal parts enter in measure 3 with the lyrics "sont ou - - - verte sont ou - - verte sont ou -". The bass line includes the lyrics "fondo sont ou - verte" and "oua".

sont ou - - - verte sont ou - - verte sont ou -

- fondo sont ou - verte oua

Second system of the musical score, measures 5-8. The texture continues with intricate instrumental parts. The vocal parts have rests in measures 5 and 6. In measure 7, the vocal parts enter with the lyrics "verte" and "col b.". The system concludes in measure 8 with a C-clef and the lyrics "Lomenor" and "Cher Prince, en ces".

verte

col b.

Lomenor

Cher Prince, en ces

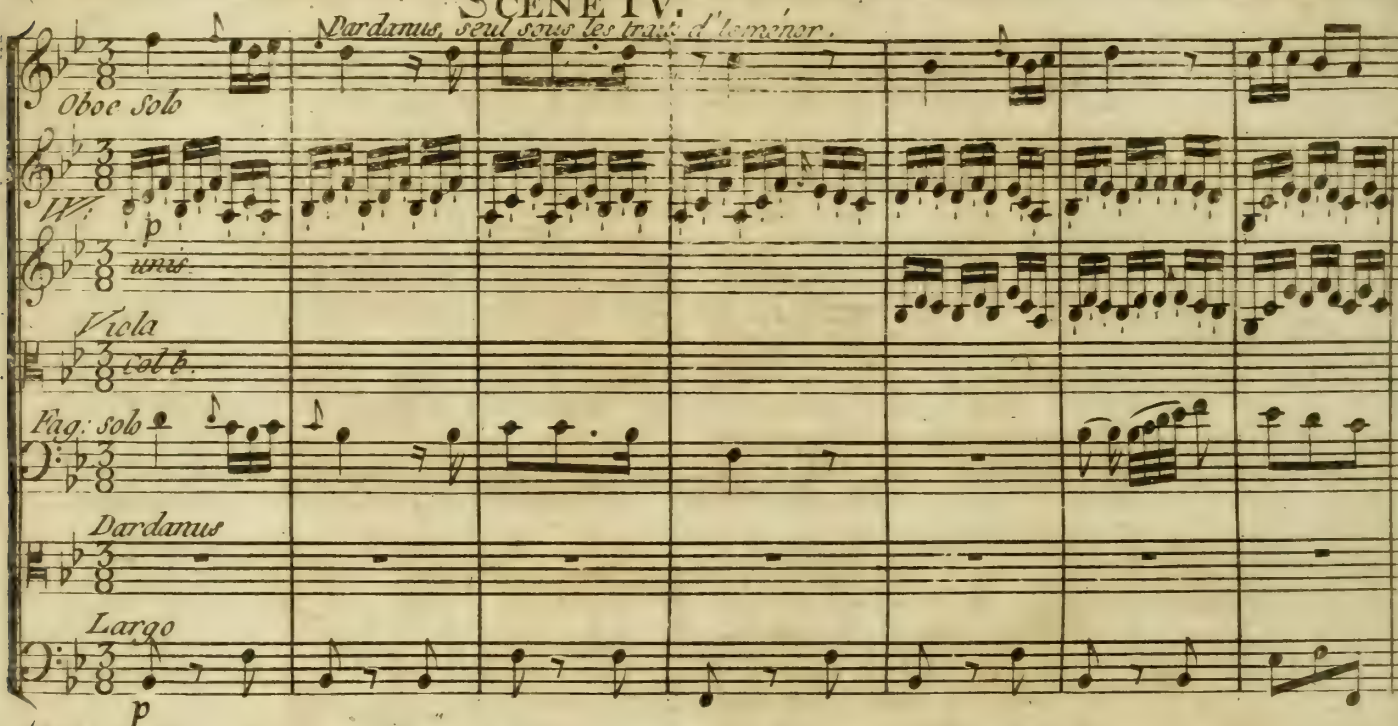




lieux je vous laisse; sur tout contraignez-vous en voyant la Princesse.

## SCENE IV.

Dardanus, seul sous les traits d'Aménor.



Oboe Solo

Violin I

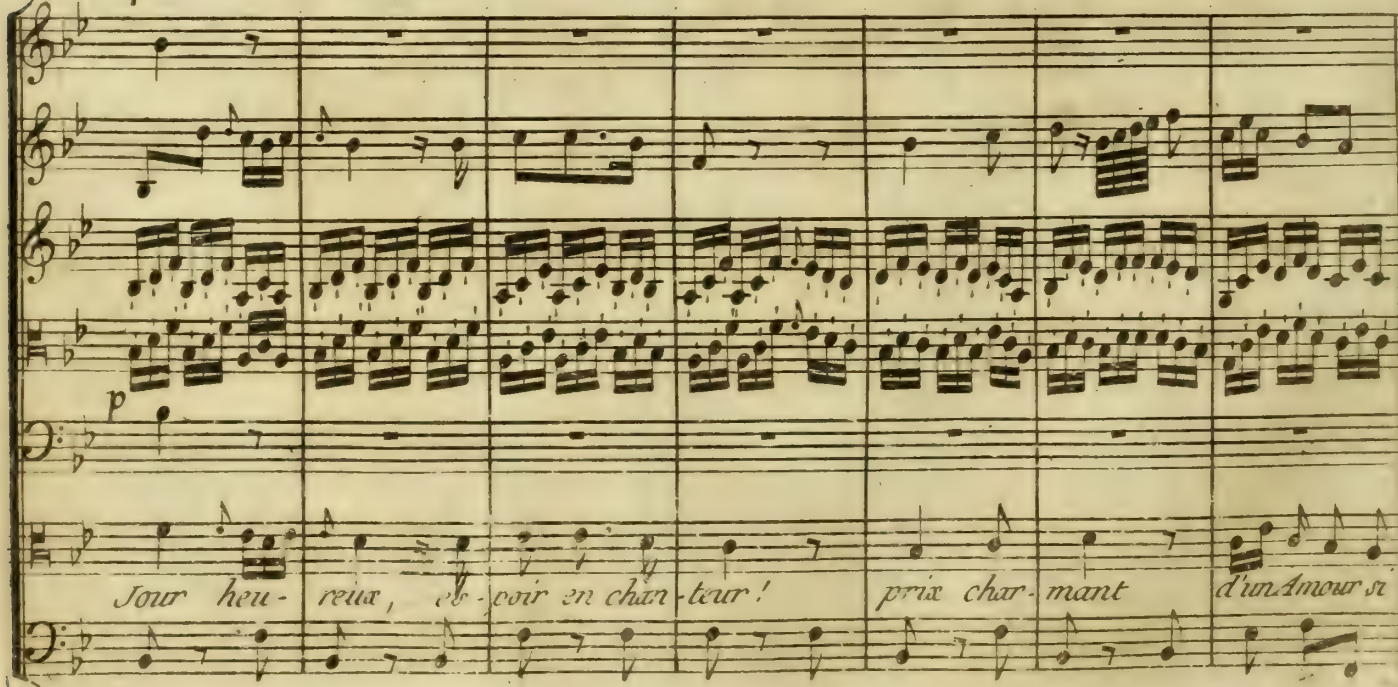
Violin II

Viola

Flageolet Solo

Dardanus

Largo



Jour heureux, Soir en chanteur! prix charmant d'un Amour si



First system of a musical score, measures 1-6. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The vocal line is written in French. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: *tendre je vais la voir je vais l'en-tendre, je vais retrouver le bonheur je vais la*. There are triplets in measures 5 and 6 of the vocal line.

*Violin I*

*Violin II*

*Viola*

*Cel. b.*

*tendre je vais la voir je vais l'en-tendre, je vais retrouver le bonheur je vais la*

Second system of a musical score, measures 7-12. The score includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The vocal line continues. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: *voir, je vais l'en-tendre je vais re-trou-ver le bon-heur je vais*. There are triplets in measures 8, 9, and 10 of the vocal line. The Viola part is labeled *2<sup>e</sup> Viola*.

*Violin I*

*Violin II*

*2<sup>e</sup> Viola*

*Cel. b.*

*voir, je vais l'en-tendre je vais re-trou-ver le bon-heur je vais*



Musical score for the first system. The vocal line (soprano) has lyrics: *re-trou-ver le bon-heur dans ces lieux é-car-*. The piano accompaniment includes triplets and dynamic markings *f* and *p*. A *coll.* (collage) marking is present in the piano part.

Musical score for the second system. The vocal line continues with lyrics: *-t'es qu'el-le tarde à se rendre! de quel trouble nouveau je me sens a gité!*. The piano accompaniment features chords and dynamic markings *f* and *p*.

Musical score for the third system. The vocal line has lyrics: *no ment que je tant sou hait te, Ah! ne vous fai-tes plus at-*. The piano accompaniment includes a *cres.* (crescendo) marking and dynamic markings *f* and *p*. A *lent* (slow) marking is also present.



## Oboe Solo

Violoncello

The Oboe Solo part begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. It features a melodic line with triplet markings. The Violoncello part, indicated by a 'C' on the staff, is in the same key and time, providing a harmonic accompaniment with a steady eighth-note pattern.

## Viola

cello

## Fagotto Solo

cello

The Viola and Bassoon Solo parts are written on a single staff. The Bassoon Solo part begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The Viola part is indicated by a 'V' on the staff. The lyrics are: - tendre ! jour heu - reux, es poir enchan - teur ! prie char - mant

The Viola and Bassoon Solo parts continue on a single staff. The Bassoon Solo part begins with a treble clef, a key signature of two flats, and a 3/8 time signature. The Viola part is indicated by a 'V' on the staff. The lyrics are: d'un Amour si tendre ! je vais la voir, je vais l'en - tendre, je vais retrouver le bon



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-heur je vais la voir je vais l'en-tendre je vais re-trou-ver le bon-heur je vais

*f* *p* *1<sup>re</sup>* *2<sup>a</sup>* *2<sup>a</sup>*

re-trou-ver le bon-heur re-trou-ver le bon-heur! (le Théâtre est obscur.) absolument jela

*f* *cres.* *unis* *cres.* *col b.* *SCENE V.* *cres.* *f*



vois: quels transports ont passé dans mon ame! contrainçons, s'il se peut, mes regards Amoureux mal-

gré l'enchantement qu'il me cache à ses yeux, ils trahissent le secret de mon ame. A peine devant

*Iphise*

lui j'ose lever les yeux; je tremble. Quel dessein vous conduiten ces lieux? Hé-

*Darda:*

*Iphise*

*All.<sup>o</sup>*

*All.<sup>o</sup>*



*Largo* *p* *f* *p*

*Largo* *Parda:* *Iphise*

-las! Vous soupi- rez? Que viens-je vous apprendre? ah! si je vous ouvre mon cœur vous me ver-

*Largo* *p* *f* *p* *cres.* *cres.*

-rez avec hor- reur, et vous frémirez de m'en- tendre. *Dar:* Où tend de ce dis- cours le sens mis té- ri-

*p* *p* *p* *p* *f* *p* *cres.*

*Iphi:*

-eux! Il faut donc ré-vé-ler ce secret odi- eux! par l'ef- fort de votre art terrible vous ou-

*p*



*f* *p* *f* *p* *f*

*assai*

vrez les tombeaux, vous ar- mez les Enfers vous pou- vez, d'un seul mot, ébranler l'Uni- vers :

*f* *pp* *f* *pp* *f* *pp*

a cet art si puis- sant n'est-il rien d'impossible ? , et... s'il é-toit un cœur... trop foible...

*Dar:*

*f* *f* *f*

trop sensible... , dans de funes-tes nœuds... , malgré' lui rete- nu... , pourriez vous? Vous aimez? Ô

*Dar:*



*Iphti:*

*Ciel! qu'ai-je entendu? Si vous êtes surpris en apprenant ma flâme de quelle horreur serez-vous préve-*

*p*

*Dar: (à part) p*

*-nu, quand vous saurez l'objet qui règne sur mon âme? Je tremble! je frémis!...*

*p*

*(haut) f*

*Iphti:*

*quel est votre vainqueur? Le croirez-vous? ce Guerrier redoutable, ce Hé-ros, qu'à ja-*

*f*



*Dar: Iph:*

- mais la haine impi-toyable de - voit é loigner de mon cœur... Ache - vez... Dardanus....

*a tempo Allegro*

*Dar: Iph:*

Ciel! Dardanus. Lui-même. d'un pen chant si fa - tal rien n'a pu me gué-

*a tempo All<sup>o</sup>*

*f p*

-rir ju - gez a quel excès je l'aime envo-yant à quel point je devrais le ha-ïr.



*Corn* *pp*

*Violini* *p*

*Viola* *p*

*cel. b.*

*Iphise*

Ar-ra-chez de mon cœur un trait qui le dé-chire je sens que ma foi-blesse aug-mente chaque

*Largo* *p*

*pp*

*p<sup>o</sup> sf. p*

*p<sup>o</sup> sf. p*

jour. de ma foi- - ble-rai son ré-ta-blis-sez - - l'em-pire et ren-dez

*p<sup>o</sup> sf. p*

*p<sup>o</sup> sf. p*

*p<sup>o</sup> sf. p*

lui ren-dez-haï-ses droi-ts u - - sur-pes par l'A-mour u sur-pes par l'A-mour ar-ra-

*p<sup>o</sup> sf. p*



chez de mon cœur un trait qui le de' chire : je sens que ma foi- blessé aug-

mente chaque jour de ma faible rai- son rétablis sez l'em- pire, et... rendez

lui rendez lui ses droits usur pés par l'A- mour usur pés par l'A- mour, Dieux



## Recitativo

Violini *f*

Viola *f*

*f*

qu'exi-gez vous de mon zèle? ah! si de votre cœur je pouvois dispo-ser, j'atteste de l'A-

*p*

*p*

*p*

-mour la puis-san-ce immor-telle; je voudrais resserrer une chaîne si belle, loin, de son-

*p*

*p*

*p*

*p*

Iphi: Dar: -ger à la briser O Ciel! Quand l'Amour parle, écou-tez vous encore d'un a-veugle courroux le cruel mour-







*All.<sup>o</sup> Maestoso*

*p*  
*a tempo*  
*p*

loin de vous repro - cher l'ex - cès de votre ar - deur, d'ai - mer si faible - ment vous vous fe -

*All.<sup>o</sup> Maestoso*

*f All.<sup>o</sup>*  
*Lyric*  
*f All.<sup>o</sup>*

riez un cri - me. Quels fu - neste conseils o - sez-vous m'adres - ser? vous vou -

*Dar:*

-lez Ministre infidèle, en venimer le trait que je dois repous - ser. fuyons Où courez vous cru -



*f All<sup>o</sup>*

- elle... ah! connoissez du moins ce-lui que vous fuyez arrê tez voyez a vos

*f*

*f*

(Il jette sa baguette. Un grand bruit d'orchestre annonce la destruction du charme.  
Le Théâtre s'éclaire sur-le-champ, et Dardanus reparoit sous ses traits.)

pieds... Iphi: Que voi-je? Darda-nus? Dar: Vous fuyez inhu-maine et la voix d'un Amant ne

*f*

Iphi: Dar:

peut vous arrêter C'est un crime pour moi que de vous écouter Quel mé-lange fatal de tendres vœux

*p*



*f* *p* *f*

*Iphi:* *Dar:*

haine Quelle haine grande Dieux Vous voulez me quit-ter! crain-ai-je qu'en ef-fet mon sort vous in-te-

*f* *f*

*Iphi:*

-resse Vous triom-pez en vain de ma foiblesse c'est un motif de plus pour e-teindre mes

*Dar:*

-seux arrêtez! elle frut mais je vu sa tendresse mon sort est trop heureux



All<sup>o</sup> Spiritoso

W. p

*Viola*

*Dardanus*

- veu char-mant transport su-prême mes soins ont su toucher son cœur

p

*col b.*

*sf. p* *sf. p*

*sf. p* *sf. p*

*sf. p* *sf. p*

*f*

je suis ai-mé dece que j'aime rien n'est é-gal a mon bon-heur a mon bon-

p

*Cor in B-flat*

*Oboe*

*ff* *pp* *ff* *p* *f*

*ff* *pp* *ff* *pp* *f*

*ff* *p* *ff* *pp* *col b.*

- heur a - veu - - char - mant trans- port su- préme mes

p

*f*



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soins ont su toucher son cœur son cœur je suis ai-mé de ce que j'ai me rien n'est é-

-gal a mon bon-heur je suis ai-mé de ce que j'ai-me rien n'est é' gal a mon bon-heur



rien n'est é - gal a mon bon - heur, rien n'est é gal a mon bon - heur je

bra - ve l'infortuné ex - trême que me pre pa - re un sort ja - loux que me pre -

pa - re un sort ja - - loux où l'escla - va - ge et la mort même a ce



*p*

*col b.*

prix me sem - blent doux a ce prix me sembleront doux a veu char - mant trau

*sf. p sf. p*

*sf. p sf. p*

*col b.*

*sf. p sf. p*

-port su - prême mes soins ont su toucher son cœur je suis ai - me'

*f*

*p*

*sf p*

*sf p*

de ce que j'aime rien n'est e - gal a mon bon - heur rien n'est e - gal a mon bon

*sf*



*f* *ff* *p* *f* *p* *sf* *p* *sf* *p* *ff* *p* *f* *colb.*

- heur a-veu char-mant trans port su-prême mes soins ont

*p* *p* *m f* *p*

*f* *assez p* *f* *f* *p* *f* *p* *mais* *colb.*

su toucher son cœur son cœur je suis ai-mé de ce que j'ai-me rien n'este-

*f* *p* *f* *p*



First system of a musical score. It consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a rest followed by a half note marked *p*. The second staff is a piano accompaniment with a treble clef and a key signature of one flat, featuring a continuous eighth-note pattern. The third and fourth staves are piano accompaniment with a treble clef and a key signature of one flat, featuring a continuous eighth-note pattern. The fifth staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a continuous eighth-note pattern. The sixth staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a continuous eighth-note pattern. The lyrics are: *-gal a mon bon-heur je suis ai-me' de ce que j'ai-me rien n'est e-gal a mon bon-*

Second system of a musical score. It consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a rest followed by a half note marked *p*. The second staff is a piano accompaniment with a treble clef and a key signature of one flat, featuring a continuous eighth-note pattern. The third and fourth staves are piano accompaniment with a treble clef and a key signature of one flat, featuring a continuous eighth-note pattern. The fifth staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a continuous eighth-note pattern. The sixth staff is a piano accompaniment with a bass clef and a key signature of one flat, featuring a continuous eighth-note pattern. The lyrics are: *-heur rien n'este-gal a*



mon bon - - heur a mon bon - - heur a mon bon -

- heur .

*f* *p* *f* *p* *f* *p* *ff*

*Fin du Second Acte*



# ACTE III.

*Le Théâtre représente le vestibule du Palais de Teucer*

## SCENE I.

*Antenor, seul.*

*Corn in E la Fa* *Sotto voce*

*temute*

*Violini Sotto voce*

*Viola Sotto voce*

*Lento* *Sotto voce*

*Sotto voce*

*pp*

*Antenor*

Som - - - bre cha - gris ja - lous soup - cons cas -



*oboe*

*p*

*p*

-sez de tourmenter mon ame ces - -sez de tourmenter mon ame dans un

*f*

*solo*

*f* *p*

*f* *p*

*f* *p*

ceur que L'Amour en flâme ne repandez plus vos poi-sons som- - bre cha-

*f* *p*



Handwritten musical score for "L'air de la Noce" by J. B. Lully. The score is on aged paper with ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The sixth staff is a treble clef with a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a treble clef with a key signature of one flat. The ninth staff is a treble clef with a key signature of one flat. The tenth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves: "- grin ja - lous soup - çons ces - sez de tourmenter mon a - me mon". The score includes various musical notations such as notes, rests, and dynamic markings like "sf." and "p".

Handwritten musical score for "L'Amour en flamme" by J. B. Lully. The score is on aged paper with eight staves. The first staff is a treble clef with a "pp" dynamic marking. The second and third staves are also treble clefs. The fourth and fifth staves are treble clefs with a key signature of two flats. The sixth staff is a treble clef with a "col b" marking. The seventh staff is a treble clef with a key signature of two flats. The eighth staff is a bass clef. The lyrics "ame dans un cœur que L'Amour en flamme ne repandez plus ne repandez plus vos poi-" are written below the staves.



Musical score for the first system. The vocal line (soprano) is marked *f* and features a melodic line with some rests. The piano accompaniment includes a right hand with chords and a left hand with a more active line. Dynamics include *f*, *p*, *sf*, and *f assai*. The lyrics are:

-sons ne repandez plus ne repandez plus vos poi- sons ne repandez plus vos poi-

Musical score for the second system. The vocal line continues the melody. The piano accompaniment features a right hand with chords and a left hand with a more active line. Dynamics include *p*. The lyrics are:

-sons mon cœur fier de porter ses chaines s'engage- toit un sort flut



-teur j'y cro-yois trouver le bon-heur je n'y ren-con-tre que des pei- - - nes - -

som - - - bre cha-grin ja-loux soup-cons ces-sez de

tourmenter mon ame ces-sez de tourmenter mon ame dans un cœur que l'Amour en



*f* *p*

*solo*

*f* *p*

*f* *p*

*f* *p*

*col b.*

*f* *p*

*f* *p*

*flâ-me, ne repandez plus vos poi-sons som-bre cha-grin ja-*

*pp*

*sf. p sf. p sf. p* *cres.* *f*

*sf. p sf. p sf. p sf. p* *cres.*

*col b.*

*f* *p*

*- lous soup- - çons ces-sez de tourmenter mon ame mon ame dans un*

*cres.* *f*



cœur que l'Amour en flâme  
 ne repandez plus ne repandez plus vos poi-sons

*f*  
*f*  
*f*  
*f*  
*f*  
*col b.*  
*sf*

ne repandez plus ne repandez plus vos poi-sons vos poi-sons vos poi-sons

*p*  
*p*  
*p*  
*p*  
*p*  
*mf*  
*mf*  
*mf*  
*ff*  
*ff*  
*ff*  
*f assai*  
*ff*  
*ff*  
*ff*



col. b.

*Antenor*

*Recitativo*

*Il faut Arcas que je trouve mon cœur; sais tu quel noir soupçon le trouble et le dé-*

-vore ?

*Dardanus est captif, mais au sein du malheur de ma flamme il triomphe encore.*

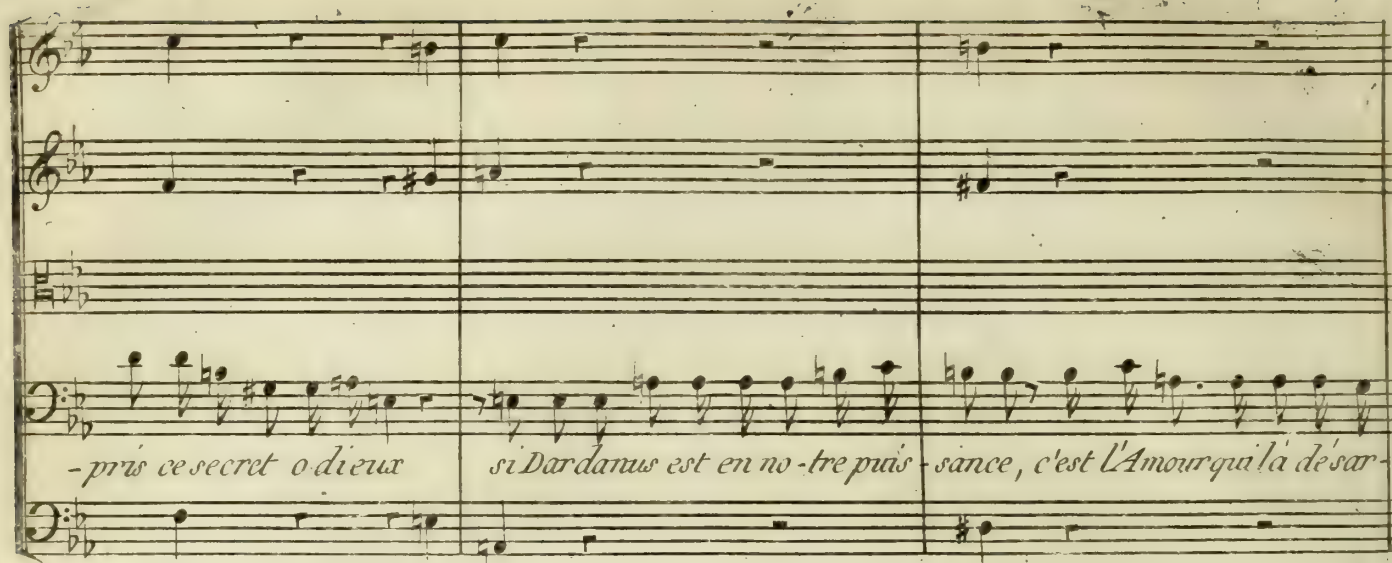
*Arcas*

*Antenor*

*Vous pensez qu'Iphise .... il l'a-dore. le désir de la voir l'attiroit dans ces lieux, et je sur-*

*f* *p* *f* *p*





First system of a musical score. It consists of five staves. The top two staves are treble clefs, the third is an empty alto clef, and the bottom two are a bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are written below the bass staff.

-pris ce secret o dieux si Dardanus est en no-tre puis-sance, c'est l'Amour qui l'a de-sar-



Second system of the musical score. It consists of five staves. The top two staves are treble clefs, the third is an empty alto clef, and the bottom two are a bass clef. The key signature has two flats. Dynamics include *f* (forte) and *p* (piano). The lyrics are written below the bass staff.

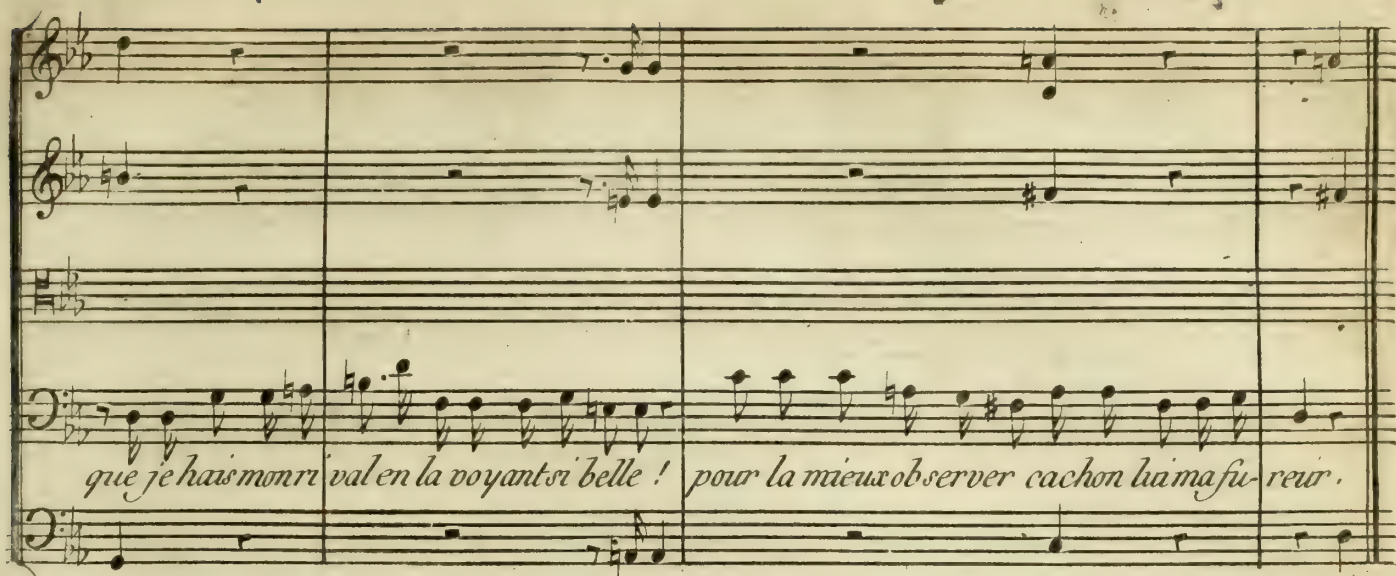
-me eut-il jamais com-mis une telle imprudence s'il n'eut e'te' sur d'être aime'!



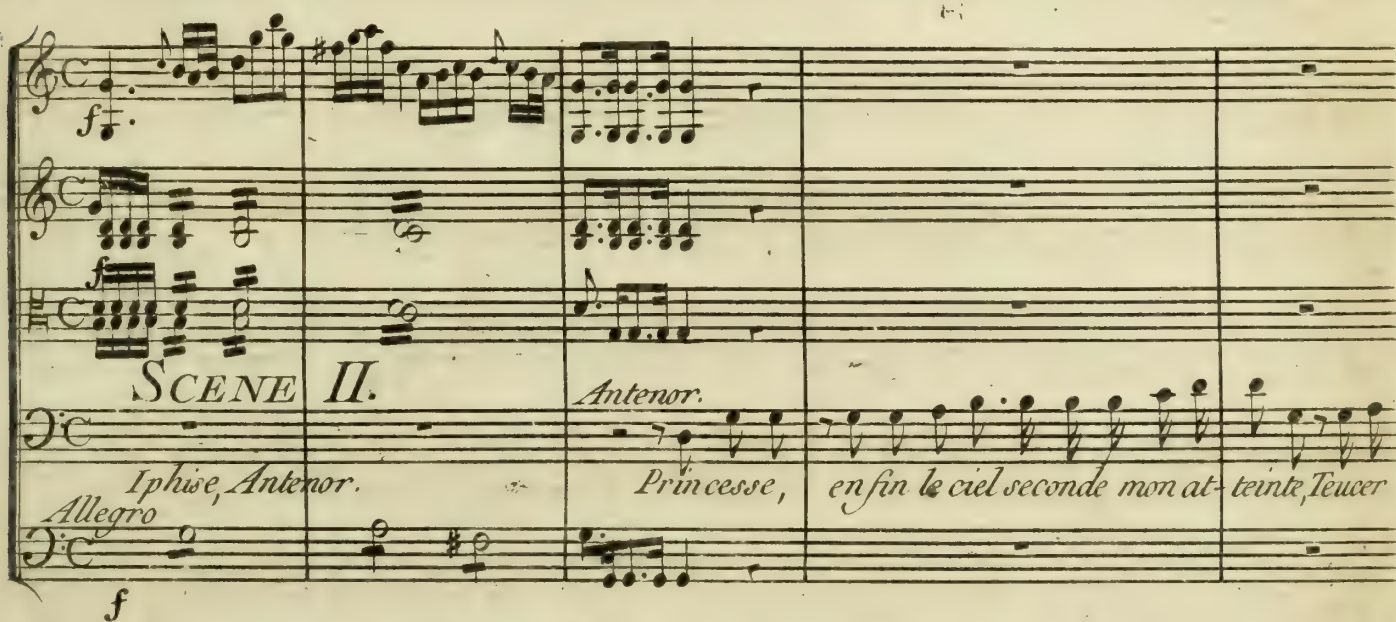
Third system of the musical score. It consists of five staves. The top two staves are treble clefs, the third is an empty alto clef, and the bottom two are a bass clef. The key signature has two flats. Dynamics include *p* (piano). The lyrics are written below the bass staff.

mais Iphise pa-roit: laisse moi seul près d'elle, je saurai lire dans son cœur;





que je hais mon rival en la voyant si belle ! pour la mieux observer cachon la ma fureur.



*f*

**SCENE II.**

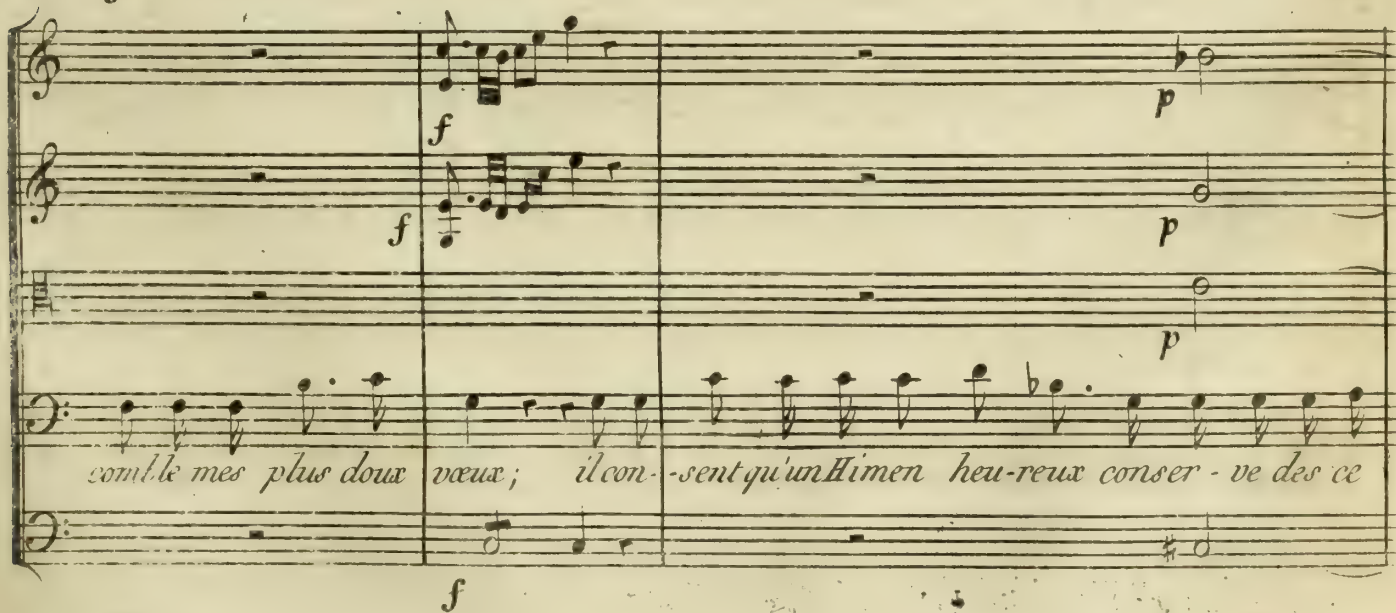
*Allegro*

*Iphise, Antenor.*

*Antenor.*

*Princesse, en fin le ciel seconde mon atteinte, Teucer*

*f*



*f*

*p*

*f*

*p*

*p*

comble mes plus doux vœux ; il consent qu'un Hymen heureux conserve des ce

*f*



*p Andante*

*p*

*col. b.*

*Iphi:*

*Andante*

*p*

jour ma flamme impatiente Malheureuse ! cachon mon trouble et mes sou-pirs.

*f All<sup>o</sup>*

*f All<sup>o</sup>*

les horreurs de la guerre en vi ronnent nos villes, est-il tems de son ger à chercher les plaisirs ?

*All<sup>o</sup>*

*p*

*All<sup>o</sup>*

*f All<sup>o</sup>*

*p*

*p*

*f*

*Antenor*

*All<sup>o</sup>*

*p*

*f All<sup>o</sup>*

*p*

*p*

l'Himen comme l'Amour veut des jours plus tran- quilles Mais Dar da- nus n'est plus à redouter.



si pour vous rassurer, vous voulez qu'il pé- risse, parlez, et pour vous mériter, de l'eu- cer aise-

*f*

col b.

*Iphi:*

-ment j'obtiendrais un su- plice Ah, qu'osez vous pen- ser? quels projets o di- eux! sa mort seroit un

col b.

*Ante:*

crime et l'é-ternel op probe de ces lieux. Cessez de vous parer de ces soins speci- eux, notre intérêt n'est

*p*



*f* *p*

*f* *p*

*f* *col b.* *p*

*f* *Iphi:* *Ante:* *p*

rien l'Amour seul v<sup>e</sup> a-nime Qu'osez vous dire, hélas! De vos sens eper-dus le desordre tra-

*p*

-lut votre flâme cou-pable; la veri-té ter-rible en m'eclairant m'ac cable. ingrate. il est donc

*f* *All<sup>o</sup>* *f*

*f* *col b.*

*Iphi:* *Ante:*

un, vous aimez Dardanus Juste Ciel! Vous l'aimez et je n'en doute plus.

*All<sup>o</sup>* *f* *f*



*W. P. Sciolla*

*Violoncello*

*Viola*

*Antenor*

*Violoncello*

*Mon cœur s'abandonne à la rage craignez ma ja-lou - se fu - reur enu-*

*Corn in Ut*

*Oboe*

*f*

*f*

*f assai*

*p*

*f*

*p*

*f*

*p*

*Iphise*

*Je dois me priser qu'à mou - trage et votre A-*

*-gnez ma ja - lou - se fu - reur ma ja - lou - se fu - reur.*

*p*

*f assai*

*f*

*p*

*cres.*

*f*

*p*

*cres.*

*f*

*cres.*

*f*

*-mour me fait hor - reur et votre A - mour me fait hor - reur me fait hor - reur et votre A -*

*cres.*

*f*

*p*



-mour me fait hor-reur.      quels droits avez vous sur mon cœur  
 cru-el-le ainsi rien ne vous touche      inhu-

Tyran fa-rouche      Tyran fa-rouche  
 maine      inhu-maine      craignez de me por-ter au dernier des es-

cres.  
 cres.  
 cres.  
 cres.



je ne crains du malheur que celui de vous voir Tyran fa-rouche

- poir cru - el - le inhu-

Tyran fa-rouche Tyran fa-rouche Tyran fa-rouche je

- maine mon cœur s'abandonne à la



Musical score for the first system. The vocal line (soprano) has lyrics: *dois me pri-ser qu'amou tra-ge et votre A-mour me fait hor-reur*. The piano accompaniment includes a bass line with lyrics: *ra-ge crai-gnez ma jalouse fu-reur mon cœur s'a bandonne a la*. Dynamics include *p* (piano) and *f* (forte).

Musical score for the second system. The vocal line continues with lyrics: *je dois me pri-ser qu'amou tra-ge et votre A-mour me*. The piano accompaniment continues with lyrics: *rage crai-gnez ma jalouse fu-reur crai-gnez crai-gnez ma ja-*. Dynamics include *f* (forte) and *p* (piano).



fait hor-reur et votre A-mour me fait hor-reur je  
 -lou-se fu-reur crai-gnez ma jalouse fu-reur mon cœur s'a-ban-donne a la

doit me pri-ser qui m'ou-tra-ge et votre A-mour me fait hor-reur et votre A-  
 ra-ge crai-gnez ma jalouse fu-reur crai-

Dynamics: *p*, *f*, *assai*, *cres.*, *ff*, *2*



-mour me fait hor- -reur me fait me fait hor- -reur me fait me fait hor-  
 -gnez ma jalouse fu- reur crai- gnez ma jalo- se fu- reur crai- gnez ma ja louse fu-  
 -reur votre Amour me fait hor- -reur me fait hor- -reur me fait hor- - reur.  
 -reur craignez ma ja- -lou- se fu- reur ma jalouse fu- reur ma jalo- se fu- reur.



*Antenor.*  
Eh bien c'en est donc fait vous le voulez cri-

- elle ! aux Autels de l'Himen la vengeance m'appelle ; la, sous des auspices af-

- freux, nous recevrons les plus pesantes chaînes, je perds l'espoir d'être heureux,



First system of the musical score. It includes a vocal line (soprano/tenor) and a piano accompaniment. The lyrics are in French. The piano part has a forte (*f*) dynamic marking.

*f*

*est b.*

*Iphi:*

*j'ne veux plus son-ger qu'à jouir de vos peines.*

*et moi, si vous pres sez cet Himen cul-*

*f*

Second system of the musical score. It continues the vocal and piano parts. The lyrics are in French. The piano part has a forte (*f*) dynamic marking.

*f*

*-eux dans le même moment, aux Au tels, à vos yeux, c'est mon cœur qui vous le déclare, la mon tre.*

*f*

Third system of the musical score. It concludes the vocal and piano parts. The lyrics are in French.

*-pra les tristes nœuds que votre fu- reur me prépare. tu veux être vengé tu le seras, bar-*



*All<sup>o</sup>*

(elle sort)

*Antenor*

-bare, au de là de tes vœux C'en est trop: l'excès de ma rage ne se peut plus renfer-

*All<sup>o</sup>*

(Arcas paroit)

-mer dans mon cœur. juste Ciel! a quel point l'orgueilleu-se m'ou-trage! Immolons mon Ri-

*Arcas*

-val, Arcas vers ma fu-reur

Le Roy refuse en vain d'ordonner son supplice, vous se rez déli-



- vre d'un rival odi- eux animé par mes soins mille sedi- tieux déjà de- mandent qu'il perisse.

*Allegro* *Chœur*

*Corn in ef Ut*  
*oboe* *p* *p f* *cres.* *f assai*  
*IV* *p* *p f* *cres.* *f assai*  
*Violon*  
*Viola* *p* *p f* *cres.* *ff* *col b.*  
*Alto*  
*Tenore*  
*Basso*  
*Allegro* *p* *p f* *cres.* *ff*

*Livrez nous Dar da - nus, vous devez vous ven-*



- ger, vous devez vous plon-ger vous devez vous plon-ger livrez nous Darda-  
 - ger, dans les flots de son sang  
 nus vous devez vous ven-ger vous devez vous ven-ger vous devez vous ven-ger.  
 Teuer  
 Qui osez vous



di-re, arrêtez, tème-raires. si c'est un bien si doux pour vos cœurs sangui-

-nai-res, que ne l'immoliez-vous au mi-li-eu des combats? quand la gloi-re ser-

-voit de voile a la ven-geance, lâches, lâches pour quoi n'osiez-vous



*f p f p p f*

*pas pour quoi n'o-siez-vous pas soute-mir sa pré-sence? vos*

*f p f p f*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. Dynamics *f* and *p* are marked throughout. The lyrics are: "pas pour quoi n'o-siez-vous pas soute-mir sa pré-sence? vos".

*cœurs dans la haine affer-mis, trouvoient-ils ces trans-ports a lors moins legi-*

This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "cœurs dans la haine affer-mis, trouvoient-ils ces trans-ports a lors moins legi-".

*-times? ne savez-vous qu'egor-ger des vic-times? et n'osez vous frap-per vos enne-*

This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The lyrics are: "-times? ne savez-vous qu'egor-ger des vic-times? et n'osez vous frap-per vos enne-".



## Chœur

*Cori in ef Ut*

*Oboe*

*Violini*

*Viola col b.*

*Alto - mis*

*Tenore* *Je livre vous Darda - nus, vous devez vous ven ger ;* *dans les flots de son*

*Basso* *dans les flots de son sang lai - sez nous nous plon -*

*Allegro*

*sang lai - sez nous nous plon - ger li vrez nous Darda - nus*

*li vrez nous Darda -*

*ger li vrez nous Darda nus vous devez vous ven*



li-vrez nous Darda-nus vous devez vous ven-ger dans les flots de son sang lai-sez nous nous plon-ger

ger li-vrez nous Darda-nus vous devez vous ven-ger dans les flots de son sang lai-sez nous nous plon-ger



li - vrez nous Darda - nus vous de - vez vous ven - ger dans les flots de son sang laissez nous n'plon -  
 sang dans les flots de son sang laissez nous nous plon - ger  
 - ger dans

- ger laissez nous nous plon ger laissez nous nous plon ger laissez nous nous plon ger.

Tenor.  
 Rougis



sez d'un transport bar- bare, et quand pour vous le destin se dé- cla-re par des

senti-mens gene-reux meri-tez les bien faits des Dieux. Darda-nus dans les fers est-

il à craindreen core? assu-rons nous de lui, mais respec-tons ses

*f All°*

*All°*



Allegro

*Corn in D re*

*Oboe*

*Viola col b.*

*jours.*

SCENE III.

*Antenor, Arcas, suite d'Arcas*

*Antenor*

*Que pretend-il avec ces vains de-*



*All. gr.*

*a tempo*  
*sotto voce*  
Ne pouvez-vous a-gir qu'au  
*sotto voce*  
- tous? o-se-t-il ménager un ri-val que j'ab- - - horre?  
*sotto voce*  
*a tempo All.*

*a tempo*  
*All.*  
- gré de ses des-seins ne pouvez-vous a-gir qu'au gré de ses des-seins? d'un

*a tempo*  
*All.*  
en-nemi cru-el ven-gez vous par nos mains d'un ennemi cru-el ven-gez vous par nos



main d'un ennemi cru- el ven-gez vous par nos mains ven-gez vous par nos mains.

*Antenor* *Arcas*  
Dieux! a-vec quel transport Iphise, à mes yeux même, e'taloit son Amour ex- trême! Je com-

- mande au Pa- lais au gré de mon desir de Darda- nus la prison peut s'ouvrir. par-



Antenor

-lez Malgré l'Amour un remord légitime élève dans mon cœur ses cris impérieux.

*p*

c'est la première fois que j'ai suivi le crime, je marche en frémis- sant dans ce sentier af-

*Violini f*

*Viola col b.*

-freux

Laissez agir le soin qui nous a-ni-me : vengez vous d'un A-

*f*



-mour fa - tal      vengez vous d'un A mour fa - tal      perdez per dez vo - tre ri -

- val      perdez per dez vo - tre ri - val vo - tre ri - val.

*Antenor*  
Où, c'en est

*f*      *f*      *f*      *f*

fait: L'Amour est tout ce que j'é- coute; le seul nom de ri- val en flâme mon courroux.

*f*      *f*



*jusques aux remords qu'il me coûte; tout redouble ma haine et mes transports jaloux.*

*All.<sup>o</sup> Spiritoso*

*Violini* *p* *f*

*Viola* *p* *f* *col b.*

*Antenor* *p* *f*

*L'espérance et la rage cruelle s'em - pa - rent de mon cœur.*

*Cornu in re* *Trombe* *p* *f*

*Oboe* *p* *f*

*s'em - pa - rent de mon cœur. a - mis, secon - dez ma fu - reur,*

*p* *f* *p*



vo - lez avec ar - deur a - vec ar - deur ou ma ven - geance m'ap - pel - le  
 le deses - poir et la - rage cru - elle s'en pa - rent de mon cœur.

Musical notation includes: Treble and Bass staves, G major key signature (one sharp), 2/4 time signature, and various dynamic markings (f, p, cres., dim.).



a - mis, secon - dez ma fu - reur vo - lez a - vec ar - deur  
 ou ma ven - geance m'ap - pelle a mis secon dez ma fu - reur ou ma ven - geance m'ap -



*f* *f* *f* *p* *f* *p* *cres.*

*p* *f* *dim.*

*f* *p* *cres.*

-pelle. où ma ven geance m'ap pel - - le a - mis vo - lés avec ar - deur où ma ven geance m'ap -

*f* *p* *p* *cres.*

*p* *cres.* *dim.* *cres.* *dim.*

-pelle où ma ven geance m'ap pel - - - le où ma ven geance m'ap - pel - -

*p* *cres.*



*f assai*

*f assai*

*f assai*

*f assai*

*f assai*

- le m'ap- pel - - - - le

*f assai*

## Chœur

*vous*

Darda-nus gé- - - mit dans nos fers, qu'il pé-risse qu'on l'im-

*Timbal*



Handwritten musical score on page 170. The score consists of 12 staves. The first five staves are treble clef, and the last seven staves are bass clef. The key signature is one sharp (F#). The music is written in a historical style, with many notes beamed together in groups. The lyrics are written below the staves, starting from the sixth staff.

*-mole, qu'il pé- ris - se, qu'on l'im-mole que l'aven-gean - ce nous con-*



Handwritten musical score on page 171. The score consists of 12 staves. The first six staves are for the vocal parts, and the last six are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written in French and are repeated across the staves.

*-sole des maux que nous a vous soufferts ! des maux que nous avons souff-*



*p*

*p*

*p*

*p*

*p*

*col b.*

*p*

*sotto voce*

*ferte!* Darda-nus ge' mit dans nos fers qu'il pé-riose qu'on l'im-mole qu'on l'im-

*sotto voce*

*sotto voce*

*sotto voce*

*p*



[illegible]



Handwritten musical score on page 174. The score consists of multiple staves. The top section includes several staves with notes and rests, some featuring wavy lines (trills or ornaments). The middle section features a vocal line with the following lyrics: *nous a - vous souf-ferts qu'il pé- ris-se qu'on l'im-mole que la ven- geance nous con sole*. The bottom section includes staves with notes and rests, some featuring wavy lines. The score is written in a historical style, likely from the 18th or 19th century.



Handwritten musical score on page 175. The score consists of ten staves. The first five staves contain musical notation with various note values and rests. The sixth staff contains the lyrics: *des maux que nous a- vons souf- ferts que nous a- vons souf- ferts que nous a-*. The seventh staff continues the musical notation. The eighth and ninth staves contain musical notation with various note values and rests. The tenth staff contains musical notation with various note values and rests.



Handwritten musical score for Act 3. The score consists of 12 staves. The first six staves contain musical notation with notes, rests, and some lyrics. The seventh staff has the lyrics "-vous souf ferte." written below it. The eighth staff has a single note with the word "une" written below it. The ninth staff has a single note with the word "une" written below it. The tenth staff has a single note with the word "une" written below it. The eleventh staff has a single note with the word "une" written below it. The twelfth staff has a single note with the word "une" written below it. The score is written in a style typical of 18th or 19th-century musical notation.

*Fin du 3<sup>e</sup> Acte.*



# ACTE IV.

*Le Théâtre représente la prison où Dardanus est renfermé.*

## SCENE I.

*Dardanus Seul.*

*Adagio Sotto voce*

*Corni in E la*

*Violini*

*Viola*

*Fagotto*

*Basso*

*sotto voce*

*sotto voce*

*sotto voce*

*Sostenuto Sotto voce*

*sotto voce Solo*

*Sostenuto*

*pp*

*col B.*

*col B.*

*Dardanus*

*Sostenuto*

*Lieux fu-nestes, où tout res-*

*p*



*pp*  
*p* *cres.*  
*sf. p* *cres.* *f. p*  
*sf. p* *f.* *col B.*  
*sf. p* *f.* *col B.*  
*sf. p* *f p*  
 -pi-re la honte et la dou-leur, l'hor-reur que votre aspect ins-pi-re est le

*sf. p* *cres.* *f* *p*  
*f* *sf. p* *cres.* *p*  
*f* *sf. p* *f* *sf. p* *cres.* *p* *col B.*  
 moindre des maux est le moindre des maux qui déchirent mon cœur l'hor-reur que votre aspect ins-



- pire est le moindre des maux qui dé-chirent mon cœur, qui dé-chirent mon cœur.

*temute* *cres.*

*Andantino*

qui dé-chirent mon cœur dé-chirent mon cœur.

*f assai* *pp* *f assai* *pp* *pp* *pp*

*tout ce qui flat-*

*Andantino*

*Andantino*

- tout ma ten-dresse l'ob-jet de mes vœux les plus chers, Gloire, bon-heur,

*f* *p* *f* *p* *f* *p* *f* *p*

*col B.* *col B.*



This is a page from a musical score, likely for a theatrical or patriotic work given the lyrics. The music is written for voice and piano. The top system contains three staves of piano accompaniment, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Below these are two vocal staves. The first vocal staff has the lyrics: "gloire, bon-heur / sceptre, mai-tresse, / sceptre, mai-tresse le sort me ravit". The second vocal staff continues the melody. The bottom system also consists of three staves of piano accompaniment and two vocal staves. The lyrics continue: "tout et je suis dans les fers le sort me ravit tout et je suis dans les fers je". The piano part includes various dynamic markings such as *p*, *f*, *pp*, and *cres.*. There are also some performance instructions like *col B.* and *piu f*. The notation includes treble and bass clefs, key signatures with one flat, and time signatures of 7/8 and 6/8.



Musical score for a scene from an opera. The score is written for multiple voices and instruments, including a Violini (Violin), Viola Dardanus, and Ismenor. The lyrics are in French.

**Top System:**

- Violini: *f as:*, *p*, *f*
- Viola Dardanus: *ff*, *p*, *p*, *col B.*, *p*, *col B.*, *p*
- Voice: *suis dans les fers je suis dans les fers!*, *f*

**Second System:**

- Violini: *And<sup>te</sup>*, *p*
- Viola Dardanus: *col B.*, *p*
- Voice: *Recitativo ff*, *p*

**Third System:**

- Violini: *And<sup>te</sup>*, *p*
- Viola Dardanus: *col B.*, *p*
- Voice: *Mais dans ces tristes lieux quel mortel peut se rendre? O ciel! c'est Is-menor.*

**Fourth System:**

- Violini: *p*, *p*, *p*, *col B.*, *p*
- Viola Dardanus: *p*, *p*, *col B.*, *p*
- Voice: *Ismenor*, *-mi si-dèle et tendre, vous n'oubliez donc pas un prince malheureux. Que ne puis-je à doucir vos destins rigou-*



*-reux ! mais vous avez vous même en chaîné ma puis- sance. vos mal-heurs cepen-*

*-dant ne sont pas sans retour. le Dieu qui s'ait aimé à cause' votre of-fence; j'au-rois dé-jà pour vous re-cla-*

*-me' sa clé-mence; mais la voix d'un A-mant flé-chira mieux l'A-mour.*



*Larghetto Gratoso*

*Corn in fa*  
*Flauti*  
*W. p*  
*col B.*  
*Viola*  
*Dardanus*  
*Isme:*  
*Vole A-mour!* a nos vœux hâte-toi de descendre; viens é-couter nos vœux,

*vole dans ce séjour. le sort à triomphes d'un Amant le plus tendre tri- - omphes du*

*f p sf. p f p*



pp

3 *A* *A*

*sf. p* *sf. p* *p*

*sf. p* *sf. p* *col b.*

sort a ton tour tri-omphe tri-omphe du sort a ton tour du sort a ton tour du

Detailed description: This system contains measures 1 through 12. It features a piano introduction with a *pp* dynamic. Measures 3 and 4 contain triplets marked with an *A*. Measures 5 and 6 have *sf. p* dynamics. Measures 7 and 8 also have *sf. p* dynamics, with a *col b.* marking in measure 8. The vocal line begins in measure 9 with the lyrics 'sort a ton tour tri-omphe tri-omphe du sort a ton tour du sort a ton tour du'.

*p* *P*

sort a ton tour. vole A-mour! vole A-mour! viens e'couter nos

Detailed description: This system contains measures 13 through 24. Measures 13 and 14 have a *p* dynamic. Measures 21 and 22 have a *P* dynamic. The vocal line continues with the lyrics 'sort a ton tour. vole A-mour! vole A-mour! viens e'couter nos'.



*vau* vole dans ce sé-jour dans ce sé-jour le sort à triom-phé de l'A mant le plus

*col b.*

*tendre* tri- - omphe du sort à ton tour tri-omphe tri-omphe du

Musical notation includes dynamic markings: *p*, *sf*, *p*, *f*, *col b.*, *tendre*.



sort à ton tour du sort à ton tour du sort à ton tour.

(Le Théâtre s'éclaire; les Esprits soumis à Isménor volent à sa voix, et forment un divertissement; les murs de la prison sont cachés par des nuages brillans.)

(On entend une symphonie gracieuse.)

*Sostenuto e sotto voce*

Corni in F

Flauti *sotto voce*

Violini *sotto voce*

Viola *sotto voce*

Cello



First system of musical notation, measures 1-10. The score is written for a piano with multiple staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings *sf* (sforzando) and *p* (piano) are used to indicate changes in volume. The word *unus* is written below the staff in measure 8.

*sf sf p sf p*

*sf p sf p sf p*

*unus*

Second system of musical notation, measures 11-20. The score continues with the same key signature and notation style. The dynamic marking *p* (piano) is used in measures 17, 18, and 19. The word *Dardanus* is written below the staff in measure 17. The word *Cesac* is written below the staff in measure 19, followed by the phrase *- - cens de mes maux sus* in measure 20.

*p p p*

*Dardanus*

*Cesac - - cens de mes maux sus*



pendent la ri-gueur; ils en-chain-tent mes sens ils en-le-vent mon a-me; et l'es-poir,

*col b.*

comme un trait de flâme, pé-netre avec eux dans mon cœur ces ac-cens de mes maux sus

*f p f p f p f p f p f*

pendent la ri-gueur ils en-chain-tent mes sens ils en-le-vent mon ame;

*f p f p f p f p f p f*

*col b.*



*p* *f* *p*

*col. b.*

et l'es-poir comme un trait de flâme pe'-nètre avec eux dans mon cœur. pe'-

*f* *p* *sf* *p* *sf* *p* *f* *p*

nètre avec eux dans mon cœur pe'-nètre avec eux dans mon cœur avec eux dans mon

*f* *p* *f* *p* *f* *p*

cœur



Violini *p*

Viola *p*

Violoncello Solo  
*Andantino*

*p*

*sf p*

*col b.*

*col b.*

*sf p*

This is a handwritten musical score for three instruments: Violini (Violins), Viola, and Violoncello Solo (Cello Solo). The score is written on three systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Andantino*. The dynamics include *p* (piano), *sf p* (sforzando piano), and *col b.* (colla botta). The notation includes various musical symbols such as notes, rests, and slurs.



This page of musical notation, numbered 191, contains three systems of staves. The notation is written in a key with one sharp (F#) and includes various musical symbols such as notes, rests, and dynamic markings.

The first system consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The notation includes various note values and rests. Dynamic markings include *sf* (sforzando) and *p* (piano).

The second system also consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The notation includes various note values and rests. Dynamic markings include *sf* (sforzando) and *p* (piano). A marking *col b* (coloratura) is visible on the fourth staff.

The third system consists of five staves. The first two staves are in treble clef, and the last three are in bass clef. The notation includes various note values and rests. Dynamic markings include *f* (forte), *p* (piano), and *ff* (fortissimo).



## Passe-Pied

Flauti

*Solo 1<sup>re</sup> et 2<sup>e</sup>*  
*p* *cres.*

*Viola*  
*p* *cres.*

*Allegro*  
*p* *cres.* *f* *col b.* *f*

*p* *cres.* *p* *p* *p* *p*

*cres.* *p* *f* *p* *f* *p*



coll. b.

*f*

*f*

*f*

*cres.*

*sf. p*

*sf.*

*coll. b.*

*sf. p*

*sf. p*

*cres.*

*sf. p*

*sf. p*

*cres.*

*a*



*Corni in E la fa* **f** **pp**

*Flauti*

*Violini* **f** **pp**

*Viola* **f** **pp**

*Basso* **f** **pp**

**ff** **pp**

**ff** **pp** *solo*

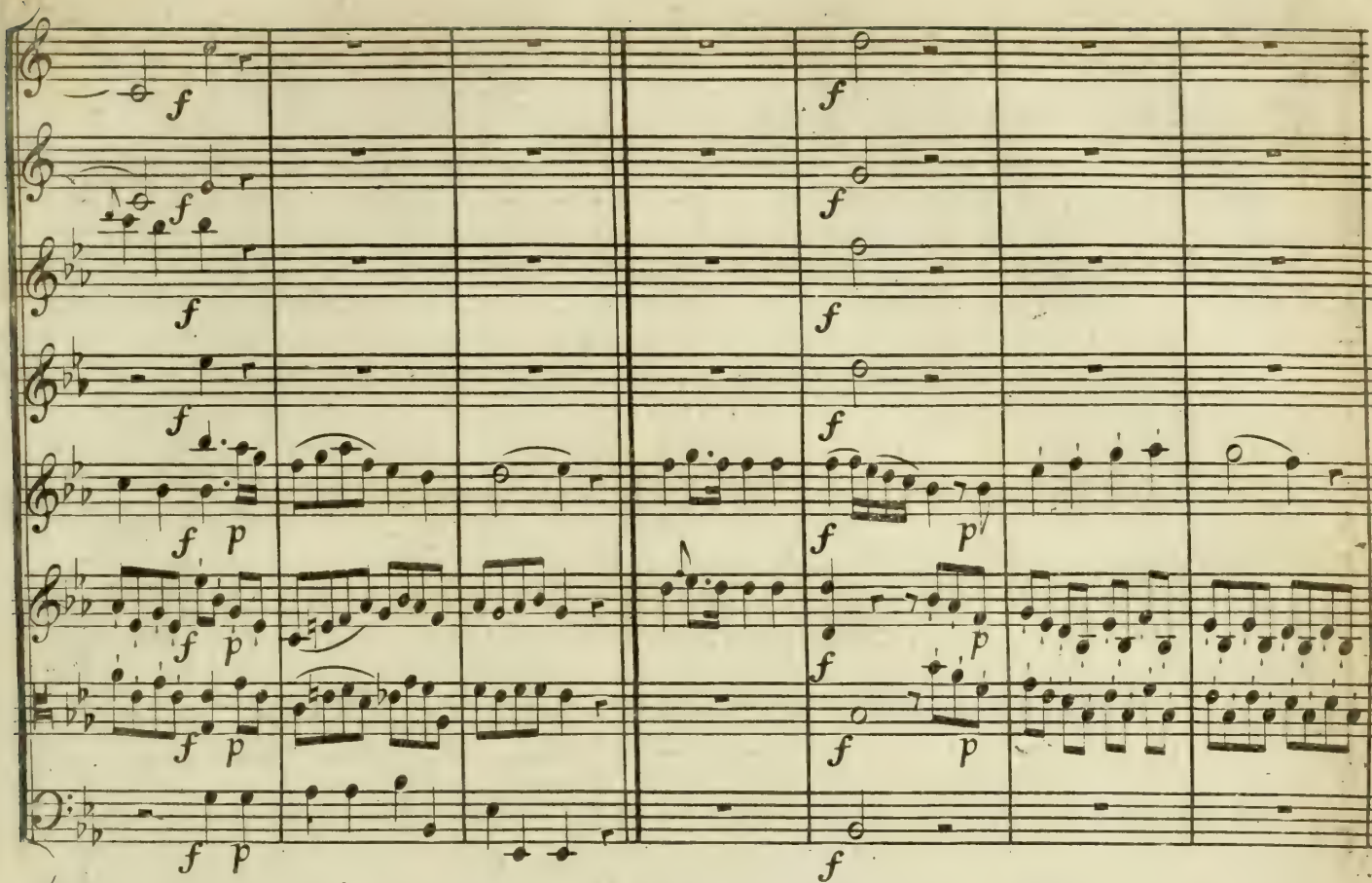
**ff**

*sf. p* *sf. p* *sf. p* **ff** **pp**

*sf. p* *sf. p* *sf. p* **f** **pp**

*col. b.* **f** **pp**





First system of a musical score, consisting of nine staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a bass clef and a common time signature. Dynamic markings include *f* (forte) and *p* (piano).



Second system of a musical score, consisting of nine staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a common time signature. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a bass clef and a common time signature. Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), and *pp* (pianissimo).





First system of a musical score. It consists of eight staves. The top two staves are treble clef, and the bottom two are bass clef. The middle four staves are in a key signature of two flats (B-flat and E-flat). The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The sixth staff has a treble clef and a key signature of two flats. The seventh staff has a treble clef and a key signature of two flats. The eighth staff has a treble clef and a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "solo" is written above the third staff, and "p" (piano) is written above the first staff.

*solo p*



Second system of a musical score. It consists of eight staves. The top two staves are treble clef, and the bottom two are bass clef. The middle four staves are in a key signature of two flats (B-flat and E-flat). The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a treble clef and a key signature of two flats. The fourth staff has a treble clef and a key signature of two flats. The fifth staff has a treble clef and a key signature of two flats. The sixth staff has a treble clef and a key signature of two flats. The seventh staff has a treble clef and a key signature of two flats. The eighth staff has a treble clef and a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "p" (piano) is written above the first staff, and "f p" (forte piano) is written above the fifth staff. The word "sf p" (sforzando piano) is written above the sixth staff.

*p*

*f p*

*sf p*



This image shows a page of handwritten musical notation, likely a piano score. The notation is written on multiple staves, with various musical symbols, notes, and rests. Dynamics such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo) are indicated. There are also markings for *assai* (very) and *p* (piano). The notation includes slurs, ties, and other musical markings. The page is numbered '1' in the top right corner. The handwriting is in ink on aged paper.



## Recitativo

W. *f* *p* *f* *p* *ff*

*Viola*

*col. b.*

*Ismenor*

*Allegro* *Quel transport me sai-*

*f* *Cor in D* *p* *f* *p* *ff*

*Oboe* *pp* *1<sup>o</sup> Oboe* *pp* *2<sup>o</sup> Oboe* *pp* *cres.* *ff*

*W.* *pp* *cres.* *f* *ff*

*pp* *cres.* *ff*

*col. b.*

*Viola*

*- sit!*

*p* *cres.* *p* *f* *ff*

*p* *cres.* *p* *cres.* *f*

*p* *cres.* *f*

*quel éclat de lu- mière!*

*parce Dieu tout puis-*

*p* *cres.* *f*



*All<sup>o</sup>*

*f All<sup>o</sup>*

*f*

*All<sup>o</sup>*

je me sens agi-te' et son feu di-

*Largo*

*a tempo*

*p*

*All<sup>o</sup> pp*

*All<sup>o</sup>*

-vin qui m'é-claire, du plus sombre a ve - nir perce l'obscuri - té'.... les

*Largo*

*All<sup>o</sup> pp*

*f*

Dieux vont retirer le bras qui vous op prime , mais, en brisant vos fers, de la rigueur du

*Dar:*

sort votre li-bé-ra-teur de viendra la victime et votre vie est l'arrêt de sa mort Jé ne



*souf- frirai point qu'un in no cent pé- risse : non je n'accepte pas ces secours o- di-*

*- eux, et je se-rai plus jaste que les Dieux.*

*Corn in E la mi*

*Oboe*

*Viola*

*cel. b.*

*Isme :*

*Soit que le ciel récom- pense ou pu- nisse, c'est aux mor- tels d'ado- rer ses de-*



- crets c'est aux mor- tels d'ado- rer ses dé- crets gardons nous d'éle-

- ver des re- gards indis- crets jus qu'au trône de sa jus- tice soit que le Ciel récom-



pense ou pu- nisse, c'est aux mor- tels d'ado- rer - - - ses dé- crets c'est aux mor- tels  
 d'ado- rer ses dé- crets. d'a- do- - - rer ses dé- crets

*f* *pp* *f* *p* *f* *pp* *f* *p* *sf* *p* *f* *pp*

*f* *f* *f* *f* *f* *p* *f* *assai* *f* *assai*

*coll.*

*f* *p* *f* *assai*



*All°*

*f*

il faut que je vous quitte un nouveau soir m'appelle espé-

*f*

*Andante*

rez votre sort va prendre un autre cours.

*f*

*Andante*

(Le Théâtre reparoit dans  
son premier état.)

## SCENE III.

Dardanus, seul.



*Dardanus*

*Puis je à ce prix affreux vouloir sau- ver mes jours? le Ciel semble insul- ter à ma douleur mortelle.*

*quelqu'un porte ses pas dans ces lieux pleins d'hor reur :*

*Dieux! fermez-en l'entrée a moult béna-*

## SCENE IV.

*Iphise, Dardanus,*

*un Garde, qui porte  
une épée.*

*Iphise*

*Je viens bri-*



*p*  
*p*  
*p*  
 -ser votre chaîne cruelle cette nuit même Arcas doit vous donner la mort. j'ai su la trahi-

*p*  
*p*  
 -son, je prévient son effort: partez, suivez les pas de ce guide fidèle.

*Dar:*  
 Ah! vous même su-yez de ce séjour affreux, fuyez: un Dieu vengeur habite dans ces



Handwritten musical score for a dramatic scene, featuring vocal and instrumental parts. The score is written on multiple staves, with lyrics in French. The music includes dynamic markings such as *f* (forte) and *p* (piano), and includes character names like *Iphise*, *Dar*, and *Iphi*.

**First System:**

- Instrumental parts (top staves) with dynamics *f* and *p*.
- Vocal part (bottom staff) with lyrics: *lieux. Que di-tes-vous, et quel trouble m'ac-ca-ble? Un o-*

**Second System:**

- Instrumental parts (top staves) with dynamics *f*.
- Vocal part (bottom staff) with lyrics: *-racle, un arrêt du ciel impi-toya-ble m'ôte tout es-poir de secours. A-che-*

**Third System:**

- Instrumental parts (top staves) with dynamics *f* and *p*.
- Vocal part (bottom staff) with lyrics: *-vez J'en fremis! le sort in-ex-o-rable ne veut finir mes maux qu'aux dé-pens de vos*



## Corno in Ut

Oboe

*sf p*

Violoncello

*sf p*

*poc sf p*

Viola Iphise

Dar: Eh bien! avec transport je vous les sacrifie ces jours pros crits par

jours

*Allegro p*

*p*

*f*

*p*

*p*

unio

col b.

la rigueur du sort.

sera

est-ce donc me rendre la vie que me frapper d'un trait plus cruel que la mort?

*p*



-ti! moins affreux pour moi que pour vous même ?  
 vous de'chirez mon cœur par cet A-  
 est b.  
 fuyez, ne tardez plus, ou c'est fait de vos jours.  
 -mour ex- trême



moi! qu'à ce prix af- freux j'en pro- longe le cours! rendez- vous à mes vœux. votre espérance est

*f p*

rendez- vous à mes vœux o Ciel ô ri- gueur inhu- maine! ie frè- vaine votre espérance est vaine. o Ciel

*f p cres. f p*



- mis... je frémis chaque instant redouble mon ef-froi. e-carte le pé-  
 e - - carte le pé- - ril où  
 f p f p f p f p

- ril où son Amour l'en-traine où son Amour l'en-traine ô Ciel - - - ô ri-  
 son Amour l'en-traine ô Ciel! - - - - - ô ri-gueur in-lu-maine!  
 f p f p f p f p



gueur in hu-maine ô Ciel! ô Ciel que ta fu-reur ne tombe que sur moi que tu fu-

-reur ne tombe que sur moi! fu-yez ne tardez plus non non ne l'ay-e-rez



rendez vous à mes vœux      rendez vous à mes vœux      ô

pas      votre es-pe-rance est vaine      votre es-pe-rance est vaine

*f p*

*pp*      *cres.*

*f p*      *ff*      *pp*      *cres.*

*f p*      *ff*      *pp*      *cres.*

*pp*      *cres.*

*cel b.*

Ciel ô ciel ô rigueur inhu maine je frè-mis... je frè-mis chaque instant re double mon ef-

*f p*      *ff*      *pp*      *cres.*



Musical score for the first system. The vocal part (soprano) has lyrics: "froi. ô Ciel! que ta fureur ne tombe que sur moi ne tom - - be". The piano accompaniment includes dynamic markings *p*, *f p*, and *cres.*, and a section marked *col b.* (crescendo).

Musical score for the second system. The vocal part continues with lyrics: "que sur moi e - carte le pe'ril où son A - mour l'en - - trai - ne où". The piano accompaniment includes dynamic markings *pp*, *p*, and *f*, and a section marked *col b.* (crescendo).



son Amour l'en-traîne ô Ciel! que ta fureur ne tombe que sur moi ne - mour l'en-traîne

tom-be que sur moi que ta fureur ne tombe ne tom-be

1



que sur moi ne tombe que sur moi que ta fureur ne tombe ne

This system contains measures 1 through 6 of the musical score. It features a vocal line with lyrics, a piano accompaniment with arpeggiated chords, and a basso continuo line. The lyrics are: "que sur moi ne tombe que sur moi que ta fureur ne tombe ne".

tombe que sur moi ne tombe que sur moi ne tombe que sur moi ne tombe que sur

This system contains measures 7 through 12 of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are: "tombe que sur moi ne tombe que sur moi ne tombe que sur moi ne tombe que sur".



## trombe e Corni in C ut

musical score for Trombones and Horns in C, measures 1-5. The score is written on five staves. The first two staves (Trombones I and II) play a melodic line with eighth and sixteenth notes. The third staff (Trombone III) plays a similar melodic line. The fourth staff (Horn) plays a sustained chord. The fifth staff (Tuba) plays a sustained chord. The lyrics are: *moi. (on entend un bruit de guerre Antenor paroit blessé et soutenu par quelques soldats.)*

## timbale in ut

musical score for Timpani in ut, measures 1-5. The score is written on five staves. The first two staves (Timpani I and II) play a melodic line with eighth and sixteenth notes. The third staff (Timpani III) plays a similar melodic line. The fourth staff (Timpani IV) plays a sustained chord. The fifth staff (Timpani V) plays a sustained chord. The lyrics are: *moi. (on entend un bruit de guerre Antenor paroit blessé et soutenu par quelques soldats.)*



*cello*

*basse*

*Iphise*

*Ciel Antenor*

*Scene V.*

*p* *sf* *p* *sf* *p* *sf* *p*

*Antenor*

*Cornet & trom: in*

*p* *sf* *p* *sf* *p* *sf* *p*

*bruit de guerre*

*timbales in Re*

*- mord.*

*tu les entends ces*

*f*



cris, ce tumulte des armes  
tes soldats dans nos  
bruit éloigné  
mais ramènent les al-larmes.  
Teucer con-  
tr'eux ont un dernier ef-fort; c'est en le secon-dant que je reçu la mort. All°



*Dir:* *Ante:*

Ah! je vole à leur tête ani-mer leur cou rage. Attends la trahison en vir-mes ces

*p* *p*

lieux; je brisois seul tes fers, mais pour te perdre mieux. de lâches as-sassins t'attendent au pas

*p*

*p* *p* *And<sup>te</sup>* *And<sup>te</sup> a tempo*

- sage: suis mes pas, je te veux sau-ver de leurs fureurs. mais mes remords sont vains

*And<sup>te</sup>*



*All<sup>o</sup>*

je m'affoi- blis..., je meurs. (*Les soldats l'emmenent*)

*All<sup>o</sup>*

*cres.*

*cres.*

*Dardanus,*  
prenant l'épée du Garde.

*f*

Ce ne sont plus vos

*cres.*

*f*

*f*

jours que l'oracle me-na-ce : mon sort ne dépend plus que de ma seule au-

*f*



*Allegro**Corn e Trombe in Ut*

Musical score for page 221, featuring various instruments and vocal parts. The score is written in common time (C) and includes the following parts:

- Corn e Trombe in Ut:** Two staves at the top, each with a treble clef and a common time signature. The first staff has a whole note rest in the first measure, followed by eighth notes in the second and third measures, and a melodic line in the fourth and fifth measures. The second staff has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.
- Oboe:** A staff with a treble clef and a common time signature. It has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.
- Violini:** Two staves with treble clefs and common time signatures. The first staff has a forte (*f*) dynamic marking. Both staves play a continuous eighth-note melody throughout the piece.
- Viola:** A staff with a treble clef and a common time signature. It plays a continuous eighth-note melody throughout the piece.
- Viola col b.:** A staff with a bass clef and a common time signature. It plays a continuous eighth-note melody throughout the piece.
- da - ce:** A vocal part with a treble clef and a common time signature. It has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.
- Troupe de Dardanus:** A vocal part with a treble clef and a common time signature. It has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.
- Troupe de Teucer:** A vocal part with a treble clef and a common time signature. It has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.
- Timbals in Ut:** A staff with a treble clef and a common time signature. It has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.
- All.º:** A staff with a treble clef and a common time signature. It has a whole note rest in the first measure, followed by a whole note in the second and third measures, and a melodic line in the fourth and fifth measures.

The lyrics for the vocal parts are:

- Troupe de Dardanus:** *Déli-vrons Darda-nus déli-*
- Troupe de Teucer:** *Pe'-ris-se Dar-da-nus pé'-risse périsse*



-vrons de'li-vrons Darda-mus

*Iphise*

pé-ri-se Darda-mus

Ah! quel effroi nou-vau pour mes sens éperdus! quel pé-

*col b.*

*Dar:*

-ril! Revenez de ces frayeurs ex-trême leurs complots o di-eux vont tomber sur eux même.



*Iphise*

des traitres qu'on pré- vient sont à demi vaincus. de trop d'hor- reurs je sens mon ame at-

*f* *p* *f* *p*

*Dar:*

- teinte je ne vous quitte pas Grands Dieux! le carnage et la mort envi- ron- ne ces lieux, gardez-

*f* *p* *f* *p* *col. b.*

*Cornu in re*

*ff* *p* *cres.*

*Oboe*

*Iphise*

vous de sortir de cette affreuse en- ceinte. Ah! du moins.

*p* *cres.*



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*orch.* *f*

*Timb: en re*

**SCENE VI.**

*Iphise* *il me*

*f* *p* *colb.*

*f* *p* *Largo*

*p* *Largo*

*fiat il ne m'écoute plus Dieux! que deviendrait-il? que deviendrait mon pere? malheu-*

*-reuse! ou porter mes vœux irré-so lus? j'ai tout à craindre, et tout me déses-pere... si dans l'hor-*



reur de ce combat cru-el Dardanus sur Teucer portoit sa main bar-bare.. si mon Père par lui per

ce d'un coup mortel... Ciel! - - - tout mon sang se glace et ma raison s'e-

*f* *p* *Largo*

*a tempo* *Largo*

*f* *p*

Corn in la fa

oboe

Violini *p*

Viola *p*

Cel. b.

Ichise *p*

-gare cru-el! quelle af-freu-se va leur quelle af-freu-se va

*f* *p* *f* *p*

*All.<sup>o</sup> con p<sup>o</sup> spirito*



- leur ces - sez un combat parri - cide ces - - sez un combat parri - cide . tournez sur

moi votre fu - reur la mort n'a rien qui m'in - tide la mort n'a rien qui m'in - tide

*sf. p* *cres.* *f* *p* *cres.* *f* *p* *cres.* *colb.*



- nez as sou vir dans mon cœur cette soif de sang qui vous guide la mort n'a rien qui

Dynamics: *p*, *f*, *p*, *f*, *p*, *sf*, *p*, *sf*, *p*

m'in-ti-ni - - de tournez sur moi votre fu-reur, tour-nez sur moi votre fu-

Dynamics: *sf*, *p*, *sf*, *p*, *f*, *p*, *col b.*, *f*



-reur tour-nex sur moi votre fu-reur vo-tre fu-reur vo-tre fu-  
 -reur  
 Largo  
 quoi rien ne peut e mou-voir, votre

Musical notation includes staves for voice and piano, with dynamic markings (*f*, *p*, *cres.*, *f assai*) and tempo markings (*Largo*). The score is in French.



ame infle-xible et dure! et l'A-mour et la na-ture n'ont plus sur vous n'ont plus de pou-

- voir et l'A-mour et la na-ture n'ont plus sur vous de pou voir n'ont plus sur vous de pou-

*Tempo di 1<sup>a</sup>*  
*unie*  
*C'est b.*  
*Tempo di 1<sup>a</sup>*  
 - voir  
 cruels! cruels quel-les frai-se va-



leur quelle af-freii-se va leur ces-sez un combat parri-ci-de ces-  
 sez un combat parri-ci-de. tour-nex sur moi votre fu-  
 reur la mort n'a rien qui m'inti-mi de non n'a rien qui m'in-ti-

Dynamics: *f*, *p*, *cres.*, *col. b.*



- mide ve- nez as souvir dans mon cœur cette soif de sang qui vous guide la

mort n'a rien qui m'intimi- - de tournez sur moi votre fu- reur la mort n'a rien qui



moi tournez sur moi votre fu- reur tournez sur moi vo - - tre fu - - reur vo - -  
 p *mf* *f* *p* *crac.* *f* *crac.* *f* *col b.* *f* *crac.*

*f assai*  
*f assai*  
*f assai*  
 tre fu - - reur vo - - tre fu - - reur.  
*f assai* (Cris derrière le Théâtre.)



Corn in E la fa

# Chœur

233

Oboe

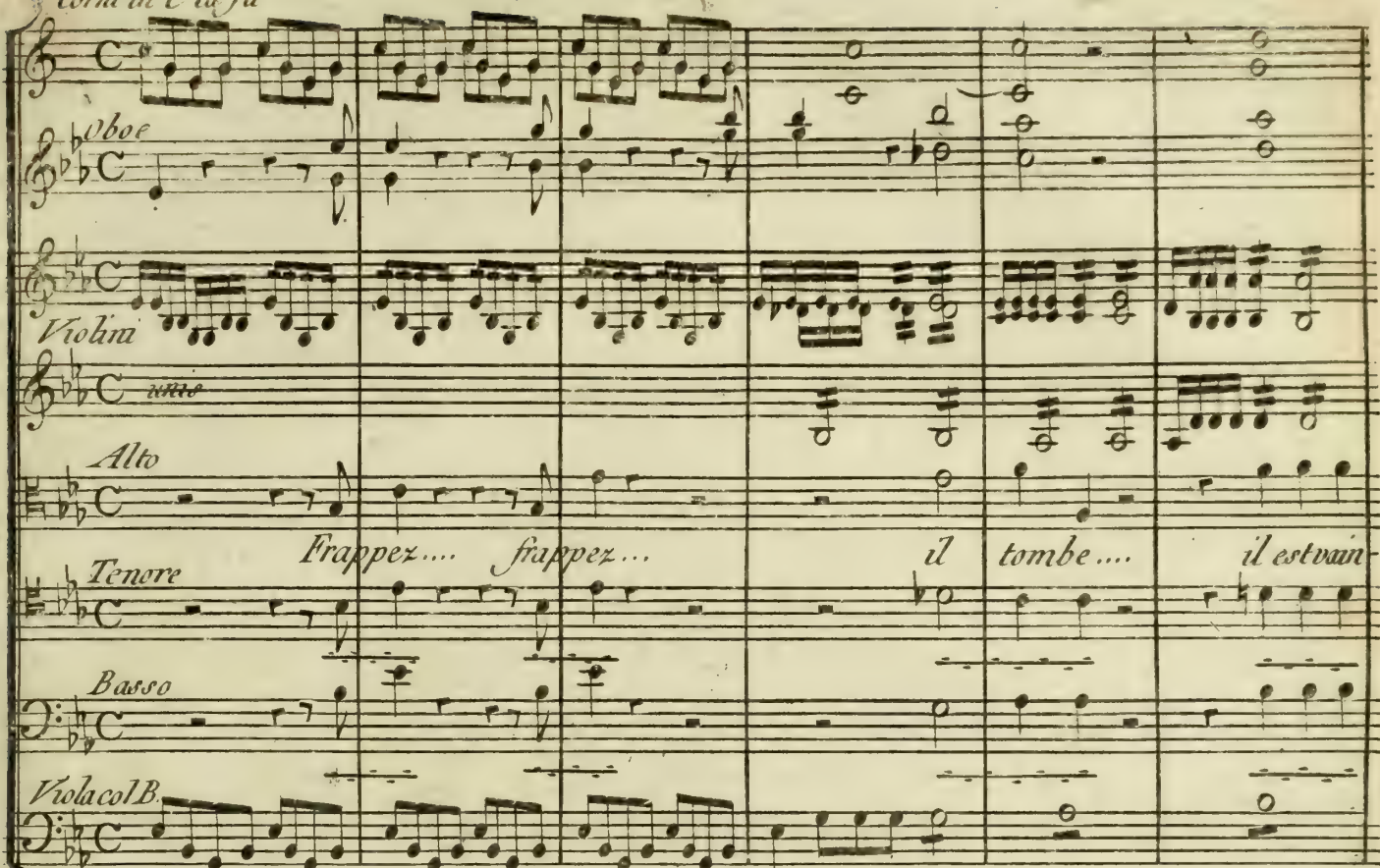
Violon

Alto

Tenore *Frappez... frappez...* *il tombe...* *il est vain*

Basso

Violoncello



*unis*

-queur il est vain-queur il est vain-queur.





*col. b.*

*Iphi:*  
*quel cris affreux! j'en tends le bruit des armes.*

*quoi! jusque dans ces lieux ils portent leur fureur!*

*mon père!*

*Var danus! o mortelles allarmes! je cours les séparer ou mourir à leurs yeux.*



*Allegro*

## SCENE VII.

*Iphise sort : le Theatre  
change et représente les  
environs de la prison où  
les Armées combattent a-  
vec chaleur.*

First system of the musical score for Scene VII. It includes staves for Trombe e corni in Re, Oboe, Violini, Viola, Cello, and Timbals. The music is in C major, 2/4 time, and begins with a key signature of one sharp (F#) and a common time signature (C). The Trombe e corni part starts with a series of eighth notes, while the Oboe part has a series of quarter notes. The Violini and Viola parts have a series of eighth notes, and the Cello part has a series of quarter notes. The Timbals part has a series of quarter notes.

Second system of the musical score for Scene VII. It continues the music from the first system, with the same instruments and key signature. The Trombe e corni part continues with a series of eighth notes, while the Oboe part has a series of quarter notes. The Violini and Viola parts have a series of eighth notes, and the Cello part has a series of quarter notes. The Timbals part has a series of quarter notes.



This page contains a handwritten musical score on aged paper. The score is organized into two main systems, each consisting of multiple staves. The notation includes treble and bass clefs, various note values, and rests. There are several annotations in the score:

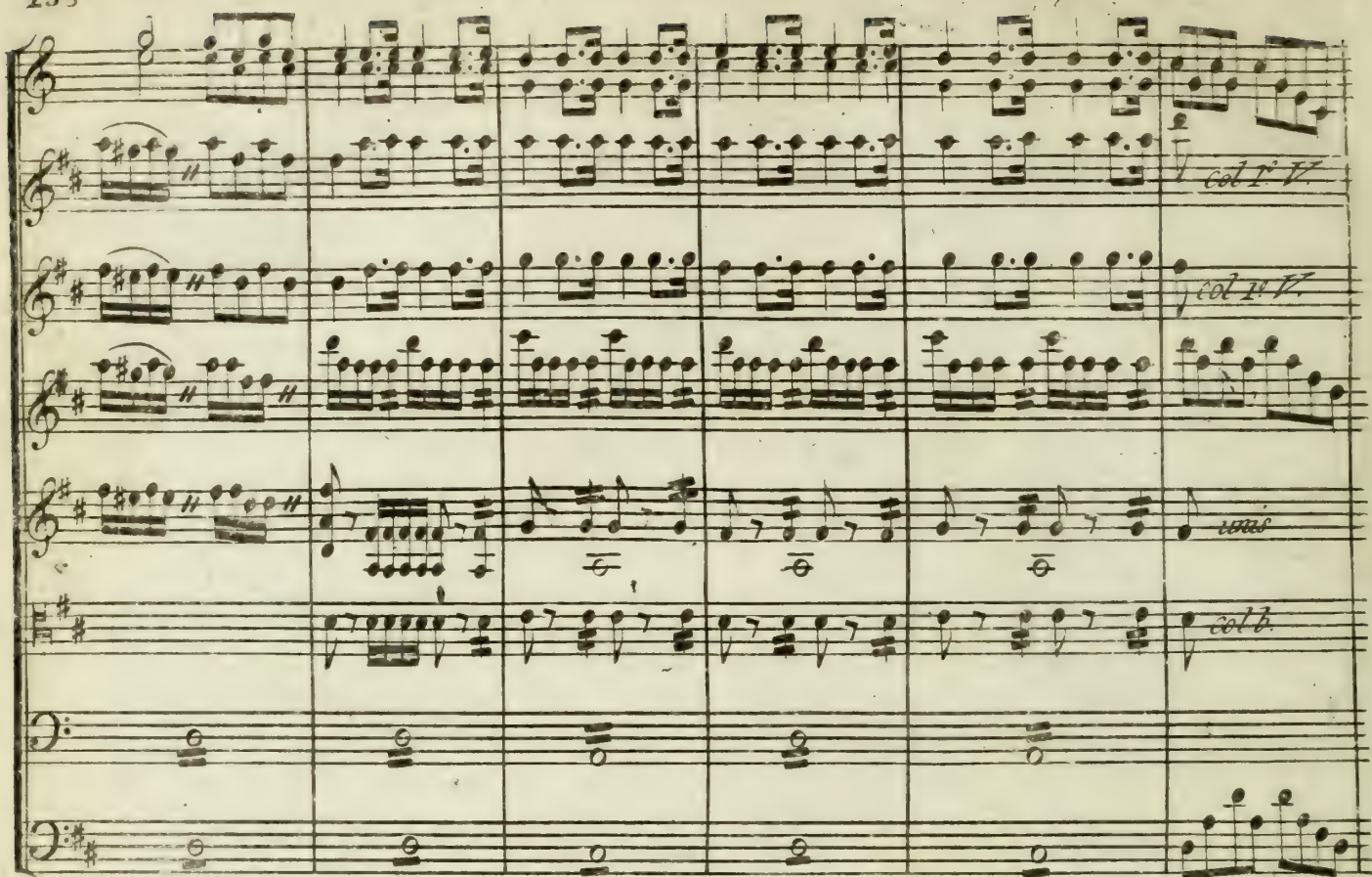
- col. V* is written above a staff in the first system.
- unio* is written below a staff in the first system.
- col. b.* is written below a staff in the first system.

The notation is dense, with many beamed notes and complex rhythmic patterns. The paper shows signs of age, including some staining and wear at the edges.



This image shows a handwritten musical score on two systems of staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one sharp (F#), and the time signature is 4/4. The first system consists of seven staves. The top four staves are in treble clef, and the bottom two are in bass clef. The notation includes various note values, rests, and dynamic markings. The second system also consists of seven staves, with the same clef arrangement. The notation continues with similar note values and rests. The paper is aged and shows some staining.





Handwritten musical score system 1, featuring seven staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The sixth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The seventh staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The system includes various musical notations such as notes, rests, and dynamic markings like *col. r. V.* and *col. b.*.



Handwritten musical score system 2, featuring seven staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The sixth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The seventh staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The system includes various musical notations such as notes, rests, and dynamic markings like *col. r. V.* and *col. b.*.



This musical score is for a dramatic scene, likely from an opera. It features multiple staves for vocal and instrumental parts. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system includes vocal parts for 'Dar' and 'Iphise', and a bass line. The second system includes vocal parts for 'Teucer' and a bass line. The lyrics are in French and describe a scene of distress and plea for help.

*Dar:* *Iphise*  
*Qu'on de sarme Teucer. Mon*

*Teucer*  
*père! juste Dieux! Quels o dieux secours! cessez, Troupe in hu-maine! laissez-moi m'affran-*

*f* *All<sup>o</sup>* *p*  
*chir de l'oppro-be des fers. typortés a l'exces ton au dace et ta haine on me force de vivre, a tes yeux on m'en*

*f* *All<sup>o</sup>* *p*







- bus de ta gloire l'op-probe humi - li - ant dont tu nous as cou - vers.

*colb.*

dont tu nous as cou - vers.

*Dur: Recit:*

Con - naissez mieux un cœur qui vous ad-



*f*

-mi-re régnex et repre - nez le pouvoir souve - rain . si vous dai-

*p*

-gnez le tenir de ma main je serai plus heu - reux qu'en posse'dant l'em-pire

*p*

*Ten:*

Non: tu crois m'éblouir; mais je vois ton des - sein L'Amour me fait des dons et l'or qu'il me pa-



donne ; ta générosité vend les biens qu'elle donne, mais rien ne change - ra ton sort ni ton des-

- tin. garde tes vains presens ta main les empoi - sonne.

*All<sup>o</sup>*  
*f*  
*col b.*  
*All<sup>o</sup>*  
*f*

*Dar :* *Teuer*  
il en est cepen- dant que j'at- tentrois de toi. ordon- nez, exigez ; vous pouvez tout sur moi De



tout ce qu'en ce jour m'enlève ta vic- toire, mon cœur n'a re gret- te que ma fille et ma gloire mais

tu peux réparer ces tristes coups du sort. rends la Princesse libre et me per- mets la mort

*p* *f* *p* *f* *est b.*

*Iphi:*

Dieux! daignez de tour- ner l'horreur qui se prépare! Rien ne peut vous flé- chir; 70

*p* *f*






le vois trop, barba-re ! plus fê-ro-ce que grand, votre cœur indompte prends a haine pour du cour

*p*



- rage, et sa fureur pour de la ferme- té, I- phise est libre et la toujours e'-te'.

*f* *All<sup>o</sup>* *f*



(il présente son épée à Teucer; mais il ne la lui abandonne qu'au dernier vers.)

*All<sup>o</sup>* *f* pour vous prenez ce fers; .... mais j'en prescris lu-



sage. songez sous quelles loix il vous est pré-sen-te'. frappez! votre enne-

mi se livre à votre rage. Juste Ciel! arrê-tez Qu'au gré de vos fu-reurs dans mon sang mal-heu-

reux votre injure s'ef-face. Mon père ah respectez son sang et ses malheurs Frappez!



*f* *Andte*

*f*

*Teucer* *Iphi:*

en vous vengeance vos coups me feront grace. Que fais tu? Serez vous insensible à mes

*f* *Andte*

*p* *Andte*

*p* *Teucer*

pleurs! Mais il-le, c'est trop il faut enfin se rendre. Dardanus est donc fait pour

*p*

*p* *Andte*

*p* *Dar:*

trionpher toujours: je rougis seulement d'avoir pu me défendre. Vous as dû -



Two staves of music. The top staff is a vocal line with lyrics: *-rez le bonheur de nos jours. Puisse nous de nos ans eter- - ni-ser le cours.* The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Four staves of music. The top staff is labeled *Corn in Ut*. The second staff is labeled *Flauti*. The third staff is labeled *Viol. col. b.*. The bottom staff is labeled *Largo*. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano) and *f* (forte).

Four staves of music. The top staff is labeled *Largo*. The second staff is labeled *Viol. col. b.*. The third staff is labeled *col. b.*. The bottom staff is labeled *Largo*. The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *sf* (sforzando), *p* (piano), and *f* (forte).



*col b.*

*Dard:*

*Quels deux con-*

*pp*

*p*

*p*

*Iphi:*

*- certa se font entendre! Un jour plus pur vient brûler a nos*



*f*

*f p*

*f p*

*yeux*

*Dar :*

*en un séjour char - mant*

*Teucer*

*A nos regards sur - pris quel Dieu daigne des - cendre*

*en un séjour char*

*f p*

*p*

*cres.*

*f p*

*f p*

*f p*

*il a changé ces lieux*

*en un séjour char - mant*

*il a changé ces lieux*

*Viola*

*- mant*

*il a changé ces lieux*

*cres.*

*il a changé ces lieux*

*cres.*

*f p*



Musical score for the first system. The vocal part (soprano and alto) and piano accompaniment are shown. The lyrics are in French. Dynamics include *f* (forte) and *p* (piano).

- pris quel Dieu dai-gne des-cendre  
 en un séjour char-mant il a change' ces

Musical score for the second system. The vocal part (soprano and alto) and piano accompaniment are shown. The lyrics continue. Dynamics include *f* (forte) and *p* (piano).

lieux  
 f en un séjour char-mant il a change' ces lieux  
 en un séjour char- - mant



-mant il à changé ces lieux il à changé ces lieux il à changé ces  
 lieux  
*Viola*  
 Le Theatre change et repre-  
 sente un Palais magnifique.  
 Ismènor est descendu  
 dans un char brillant. Les  
 Amours et les Plaisirs l'ac-  
 compagnent.  
**SCENE VIII.**  
 et dernière.  
 Les Précédens, Ismènor,  
 Amours, plaisirs, Phrygiens,  
 Phrygiennes.



Corni in F  
 Oboe  
 Violini  
 Viola  
 Ismenor  
 Maestoso e Grave  
 Andante non Presto  
 f p  
 Pour ce-le-brer les nœuds d'un fils

Handwritten musical score for "L'Enfant et les Sortilèges" by Maurice Strakosky. The score is on aged, yellowed paper and features eight staves. The top six staves are for instruments: Flute (F major, treble clef), Oboe (F major, treble clef), Clarinet (F major, treble clef), Bassoon (F major, treble clef), Violin (F major, treble clef), and Viola (F major, treble clef). The bottom two staves are for voice and piano accompaniment. The vocal line is in F major (one sharp) and the piano accompaniment is in F major (one sharp). The lyrics are in French: "qu'il aime le souve-rain des Dieux m'en-voye au près de vous pour rendre en". The music is written in a clear, elegant hand, with various musical notations including notes, rests, and dynamic markings like "pp".



Musical score for a vocal and instrumental ensemble. The score is written in G major (one sharp) and common time. It features a vocal line with lyrics in French, and several instrumental parts including strings and woodwinds. The music is divided into two systems. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The lyrics are: "ces nœuds plus doux l'hymen vient avec moi conduit par l'Amour même". The tempo is marked "Largo" and the dynamics range from "pp" (pianissimo) to "f" (forte).

- ces nœuds plus doux l'hymen vient avec moi conduit par l'Amour même

- me Ah' quel jour heureux pour mon cœur

Iphise: Teu: Ces nœuds si beaux



sont votre ou- vrage Nous vous de- - vons notre bon- heur  
 Mon cœur avec vous le par-  
 Lhi- men dans le sein des A- mours nous pro- met des jours sans al- larmes doux plai-  
 tage vous



-sir trans port plein de charmes *cres.* de nos ans remplis-sez rempli-  
 de nos ans remplis-sez  
 de leurs ans  
 doux plai- - sir trans port plein de charmes *cres.*

-sez le cours remplis-sez! le cours remplis-sez le cours ah!  
 p



quel jour heu - reux pour mon cœur

nous vous de -

ces nœuds si beaux sont votre ou - vrage

*pp*

*p*

*pp*

*p*

*Sotto voce*

*Sotto voce*

*pp*

vous notre bon heur

mon cœur avec vous le par-tage

doux plai - sir trans - port plein de

doux



-ports plein de charmes de nos ans remplis-  
 charmes de nos ans remplis- sez remplis- -sez le  
 de leurs ans remplis -sez le cours de leurs  
 de leurs ans remplis -sez le

sez le cours remplis -sez le cours doux plai- sirs! trans ports plein de  
 cours de nos ans ans remplis -sez sette voce cours



*ff* *ff* *f* *f*

*charmes de nos ans remplis- sez le cours remplis- sez de nos*

*de leurs de leurs*

*ans remplissez le cours d'ou plai- sirs de nos ans remplissez le cours remplissez le*

*de leurs*



cours remplissez le cours.

L'hy-men dans le sein des A-mours nous pro-met des jours sans al-

Chœur



Musical score for a vocal and instrumental ensemble, page 261. The score includes vocal parts with lyrics in French and instrumental parts for Viola and Cello/Double Bass. Dynamics range from *pp* to *f*.

**Vocal Parts (Lyrics):**  
 - *larmes* *sozzo voce*  
 - *doux plai - sirs trans - ports pleins de charmes*  
 - *doux plai - sirs trans - ports pleins de charmes*  
 - *de leurs*  
 - *doux*  
 - *de nos ans remplis - sez le cours remplis -*  
 - *de nos ans remplis - sez remplis - - sez le cours de leurs ans*  
 - *ans remplis - sez cours rem*  
 - *de leurs ans*

**Instrumental Parts:**  
 - *Viola*  
 - *Cello/Double Bass*

**Dynamics and Performance Markings:**  
 - *pp* (pianissimo)  
 - *p* (piano)  
 - *f* (forte)  
 - *sozzo voce*  
 - *Viola*  
 - *de leurs*  
 - *doux*  
 - *de nos ans remplis - sez le cours remplis -*  
 - *de nos ans remplis - sez remplis - - sez le cours de leurs ans*  
 - *ans remplis - sez cours rem*  
 - *de leurs ans*



Handwritten musical score for "L'air de la Noce" by J. B. Lully. The score is on aged paper with ten staves. The first five staves are for instruments: Flute (F major, treble clef), Violin I (F major, treble clef), Violin II (F major, treble clef), Viola (F major, alto clef), and Cello/Bass (F major, bass clef). The last five staves are for the vocal soloist (F major, treble clef). The lyrics are written below the vocal staff: "cours doux plaisirs transports pleins de charmes". The score includes various musical notations such as notes, rests, and dynamic markings like "pp".

Handwritten musical score for a choral work. The score is written on ten staves, with the first five staves for vocal parts and the last five for basso continuo. The key signature is one sharp (F#), and the time signature is 8/8. The music is in French, with lyrics written below the vocal staves. The score includes dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The lyrics are: "de nos ans remplis-sez le cours rem-plis- -sez de nos de leurs de leurs".



ans remplis-sez le cours remplis-sez de nos ans remplissez le cours remplissez le

de leurs

cours remplis-sez le cours.



This is a handwritten musical score for a symphony, likely from the 19th century. The score is written on ten staves, with the following instruments labeled: Corni (Horns), Flauti (Flutes), Oboe, Violini (Violins), Viola, and Violoncelli (Violoncellos). The time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The notation includes various musical symbols such as notes, rests, and dynamic markings (pp, f, p, sf, col b). The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of 19th-century musical notation.



The first system of the musical score consists of 12 measures. It features a complex texture with multiple staves. The top four staves (treble clef) show rapid, ascending and descending runs, often marked with *f* (forte) and *p* (piano). The fifth staff (treble clef) has a more melodic line with *f* and *p* markings. The sixth staff (treble clef) continues the melodic line. The seventh staff (bass clef) has a steady, rhythmic accompaniment. The eighth staff (bass clef) has a melodic line with *f* and *p* markings. The ninth staff (bass clef) has a melodic line with *f* and *p* markings. The tenth staff (bass clef) has a melodic line with *f* and *p* markings. The eleventh staff (bass clef) has a melodic line with *f* and *p* markings. The twelfth staff (bass clef) has a melodic line with *f* and *p* markings. The system concludes with a *col b.* (crescendo) marking.

*Corni in e la mi re*

The second system of the musical score consists of 12 measures. It features a complex texture with multiple staves. The top four staves (treble clef) show rapid, ascending and descending runs, often marked with *f* (forte) and *p* (piano). The fifth staff (treble clef) has a more melodic line with *f* and *p* markings. The sixth staff (treble clef) continues the melodic line. The seventh staff (bass clef) has a steady, rhythmic accompaniment. The eighth staff (bass clef) has a melodic line with *f* and *p* markings. The ninth staff (bass clef) has a melodic line with *f* and *p* markings. The tenth staff (bass clef) has a melodic line with *f* and *p* markings. The eleventh staff (bass clef) has a melodic line with *f* and *p* markings. The twelfth staff (bass clef) has a melodic line with *f* and *p* markings. The system concludes with a *col b.* (crescendo) marking.

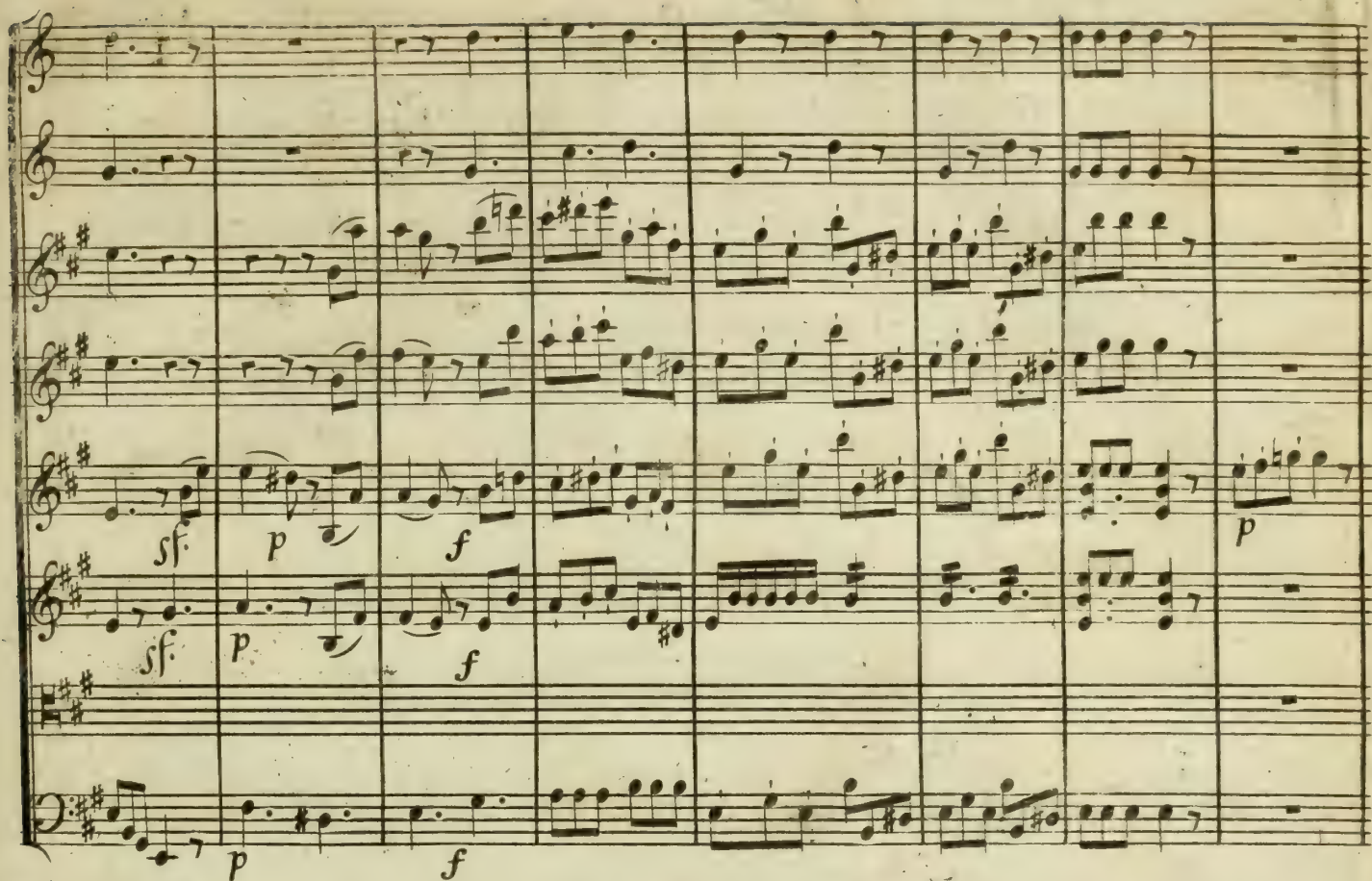
*Flauti*

*Viola*



This page of musical notation, numbered 266, contains two systems of staves. The notation is written in D major, indicated by two sharps (F# and C#) in the key signature. The first system consists of seven staves, and the second system consists of eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, sf, f, ff). The first system features a complex arrangement of notes and rests, with dynamic markings such as *p*, *sf*, and *f*. The second system continues the musical piece, with dynamic markings such as *ff*, *f*, *p*, and *sf*. The notation is written in a clear, legible style, typical of a musical score.





First system of a musical score, page 267. The system consists of seven staves. The first two staves are grand staves (treble and bass clef). The next four staves are in treble clef with a key signature of two sharps (F# and C#). The seventh staff is in bass clef with the same key signature. The music features various dynamics: *sf* (sforzando), *p* (piano), and *f* (forte). The notation includes eighth and sixteenth notes, rests, and slurs.



Second system of the musical score. It continues with seven staves, maintaining the same instrumentation and key signature as the first system. The dynamics *f* (forte) and *p* (piano) are used throughout. The notation includes sixteenth-note runs and slurs, indicating a fast and technically demanding passage.



This page of musical notation, numbered 268, contains two systems of staves. The notation is written in a key signature of one sharp (F#). The first system consists of eight staves, and the second system consists of seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p, sf, fp, col b.).

**First System:**

- Staff 1: Treble clef, starts with a forte (*f*) dynamic marking.
- Staff 2: Treble clef, starts with a forte (*f*) dynamic marking.
- Staff 3: Treble clef, starts with a forte (*f*) dynamic marking.
- Staff 4: Treble clef, starts with a forte (*f*) dynamic marking.
- Staff 5: Treble clef, starts with a piano (*p*) dynamic marking.
- Staff 6: Treble clef, starts with a piano (*p*) dynamic marking.
- Staff 7: Bass clef, starts with a forte (*f*) dynamic marking.
- Staff 8: Bass clef, starts with a forte (*f*) dynamic marking.

**Second System:**

- Staff 1: Treble clef, starts with a fortissimo (*fp*) dynamic marking.
- Staff 2: Treble clef, starts with a fortissimo (*fp*) dynamic marking.
- Staff 3: Treble clef, starts with a fortissimo (*fp*) dynamic marking.
- Staff 4: Treble clef, starts with a fortissimo (*fp*) dynamic marking.
- Staff 5: Treble clef, starts with a fortissimo (*fp*) dynamic marking.
- Staff 6: Treble clef, starts with a fortissimo (*fp*) dynamic marking.
- Staff 7: Bass clef, starts with a forte (*f*) dynamic marking.

Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), *fp* (fortissimo piano), and *col b.* (colla bolla).



A musical score for piano and bass, page 269. The score is written in G major (one sharp) and 2/4 time. It consists of six staves. The first two staves are for the right hand (treble clef), and the last two are for the left hand (bass clef). The middle two staves are for the piano (treble clef). The score begins with a piano (p) dynamic and a forte (f) dynamic. The piano part features a series of chords and arpeggios, while the bass part features a series of eighth notes and sixteenth notes. The score ends with a final chord and a fermata.

*FIN.*



























